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# PREFACE.

The Library of the Royal College of Music has been formed by the amalgamation of several collections. The most important of these was the library of the Sacred Harmonic Society, which was bought for the Royal College in 1883 for the sum of £3000, £2000 of which was contributed by Sir Augustus Adderley, K.C.M.G., and the remainder, in contributions varying from £100 to £10 10*s*., by the Duke of Westminster, Baroness Burdett-Coutts, Baron Ferdinand Rothschild, Sir Charles Freake, Bart., Sir John J. Kelk, Bart., Sir W. G. Armstrong, Samuel Morley, Esq., M.P., and Messrs. J. J. Bibby, J. J. Colman, J. Colman, T. P. Chappell, G. Matthey, A. Morrison, J. Reiss, and C. W. Siemens. To this nucleus have been added the library of the Concerts of Ancient Music, which was presented by Her Majesty Queen Victoria; the library of Sir George Grove (presented in 1897–8); the library of the Musical Union (transferred in 1900 from the Victoria and Albert Museum); the library of Mr. S. W. Waley (presented in 1900 by his executors); the collections of Mr. J. W. Windsor (of Bath) and his family; the collection of Franz Ries (presented in 1900 by Mr. Justin); 129 volumes from the library of Mr. Edward Dannreuther (presented in 1905 by his executors); over 200 volumes of duplicates from the British Museum (presented by the Trustees); a collection of full scores published (and presented) by Messrs. Novello and Co., and many gifts and bequests from Sir Arthur S. Sullivan, Lady Flower, Lady Grove, Sir Charles I. Thomas, the Library of Congress, Messrs. M. E. Browne, F. G. Edwards, Otto Goldschmidt, A. Hughes-Hughes, C. T. Johnson, J. A. Kappey, H. Macco, E. H. Mannering, Russell Martineau, E. Pauer, A. Randegger, P. J. Salomons, W. Barclay Squire, and S. P. Waddington; Mrs. Martineau, Mrs. Patteson, Miss Julia St. George, and others.

The Library thus formed was inevitably of a very heterogeneous character, and included a large number of duplicates. It was therefore decided by the Council to sell the less important duplicates, and the amount thus realized was devoted to supplying the most conspicuous deficiencies in the collection and to a certain amount of much-needed expenditure in binding and repairs. On the erection of the present College, the Library was installed in a room especially constructed for the purpose, fitted in part with the old book-cases from the Sacred Harmonic library. The Library is not open to the public, but its contents can generally be consulted in term-time on written request, addressed to the Registrar.

The present volume contains the catalogue of the printed music, arranged in alphabetical order. It includes practical music and vocal and instrumental instruction books. It is hoped to follow this volume by a catalogue of the important collection of MSS., which is already in progress of compilation. Works on the theory of music, on acoustics, the construction of instruments, &c., are reserved for a final volume, which will also contain the collection of general literature.

# PRINTED MUSIC.

**A.**, A. Alla Maesta di Giorgio Rè della Gran Britagna &c. &c. [Six Italian Cantatas in full score and six Lessons for the Viol d'Amore, with a dedication signed A. A., i.e. Attilio Ariosti.] [*London,*] fol. II. A. 11.

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Peter und Aennchen. Singspiel in einem Aufzuge. . . Klavierauszug. *Bey Breitkopf & Härtel in Leipzig, etc.* *obl.* fol. XXVI. A. 1. (1.)

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**ARLBERG** (Fritz) Folkeviser med Piano, arrangerede af F. Arlberg. Op. 9. Nos. 1–15. 8 Hefte. *Christiania. C. Warmuth, etc.* fol. XXXII. C. 25. (1.)

**ARMES** (Philip) Hezekiah. A Short Oratorio, *etc.* *London: Novello, Ewer & Co., etc.* 8°. IX. A. 27. (1.)
*A presentation copy to Sir George Grove with the composer's autograph.*

St. John the Evangelist. A Sacred Cantata or Church Oratorio, *etc.* *London: Novello, Ewer & Co., etc.* 8°. IX. A. 27. (2.)
*A presentation copy to Sir George Grove with the composer's autograph.*

**ARMIDA.** The Favourite Songs in . . . Armida, *etc.* [A Pasticcio.] *London . . . R. Bremner, etc.* [1774.] fol. XXXII. A. 29. (4.)
*The only composer named is Ranzzini.*

**ARMINIO.** The Favourite Songs in . . . Arminio. [A Pasticcio.] *London . . . I. Walsh, etc.* [1759.] fol. XXXII. A. 27. (12.)
*The only composer named is Perez.*

**ARNE** (Michael) [Almena.] The Overture, Songs & Duets in the Opera of Almena . . . adapted for the Voice & Harpsichord. *London. Printed . . . by the Author, etc.* [1764.] *obl.* fol. XXXVII. C. 8. (2.)

The Amazon. Sung by Mrs. Kennedy at Vauxhall. 1783 . . . The Words by Mr. Oakman, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (10.)
*This copy is signed with the composer's initials.*

Bacchus discarded. Sung by Mr Arrowsmith, at Vauxhall . . . the words by Mr. Harrison. *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (16.)

Beauty, Wit, and Wine. Sung by Mr. Arrowsmith at Vauxhall . . . The words by Capt. Thomson. *London: Printed for Harrison and Co., etc.* fol. XVIII. B. 34. (12.)

[The Belle's Stratagem.] The Favorite Airs sung by Miss Young in the Belles Stratagem . . . To which is added the . . . Minuet perform'd at the Masquerade Scene, in the above Comedy. [Full Score.] *London . . . Longman & Broderip, etc.* [1780.] fol. XVIII. B. 34. (28.)

Chloe's Power. [Song,] *etc.* *H. Waylett, etc.* *s. sh.* fol. I. G. 37. (24.)

[The Choice of Harlequin.] The Overture, Songs, Duetts, Catch, Chorusses & Comic Tunes with the Marches and Dances in . . . the Pantomime called The Choice of Harlequin, *etc.* *London . . . Longman & Broderip, etc.* [1781.] *obl.* fol. XXVII. B. 22. (1.)



**ARNE** (Michael) [The Choice of Harlequin.] As you mean to set sail. *The favorite Song . . . sung by Mr. Darley, etc. London: . . . Longman and Broderip, etc.* fol. XVIII. B. 34. (11.)

[The Choice of Harlequin.] Brave Boys let us go . . . Song . . . Sung by Mrs. Kennedy, *etc.* *London . . . Longman & Broderip, etc* fol. XVIII. B. 34. (9.)
*This copy is signed with the composer's initials.*

The Cottage on the Lawn, as sung by Mrs. Farrell, *etc.* [Full Score.] *London . . . Longman & Broderip, etc.* fol. XVIII. B. 34. (8.)

The Cuckoo. A Pastoral Ballad . . . Sung at Vauxhall by Mrs. Weichsell. [Compressed score and Instrumental parts.] *London . . . Longman & Broderip, etc.* fol. XVIII. B. 34. (27.)

Cupid's Drum. Sung by Mrs. Martyr in the Positive Man. *London. Printed for Longman & Broderip, etc.* fol. XVIII. B. 34. (7.)

Cymon, a Dramatic Romance, *etc.* *London . . . J. Johnston, etc.* [1767.] *obl.* fol. XXVII. B. 20. (1.)

[Another edition.] Cymon. A Dramatic Romance, *etc.* *London . . . J. Johnston, etc.* *obl.* fol. XXVII. B. 23. (1.)

Cymon . . . The Overture, Ballet & New Music composed, and the whole arranged for the Piano Forte by H. R. Bishop, *etc.* *London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1815.] fol. XVIII. D. 3. (5.)

[Cymon.] If pure are the Springs of the Fountain . . . Song, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (26.)

[Cymon.] Oh, why will you call me again? . . . Song, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (25.)

[Cymon.] Sweet Passion of Love . . . Song, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (23.)

[Cymon.] Take this Nosegay, Gentle Youth . . . Duet, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (24.)

[Cymon.] Yet a while, sweet Sleep, deceive me . . . Song, *etc.* *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (22.)

Dear Mary; or the Farewel to Old England. Sung . . . at Vauxhall, by Mr. Incledon . . . the Words by Capt^n Thomson, *etc.* *London: Printed for Harrison & Co.* fol. XVIII. B. 34. (6.)

Every one's liking. Sung by Mr. Arrowsmith at Vauxhall . . . the words by Mr. Harrison, *etc.* *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (13.)

[The Fairy Tale. Hymen.] The Favourite new Songs and Duet in the Fairy Tale . . . with the . . . Airs and Duets of the . . . Interlude call'd Hymen, *etc.* *Printed for the Author, etc.,* [*London,* 1764.] *obl.* fol. XXVII. C. 8. (1.)

[The Fathers.] While the sweet blushing Spring. *The Favorite Song* in the new Comedy of the Fathers or the Good-natured Man, sung by Mr. Webster. [Full Score.] *London . . . Longman & Broderip, etc.* fol. XVIII. B. 34. (29.)

**ARNE** (Michael) The Flow'ret. A New Collection of English Songs sung at the Publick Gardens, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 49. (4.)

[Another copy.] The Flow'ret, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. C. 6. (4.)

The Gift of the Gods. Sung by Mr. Arrowsmith at Vauxhall . . . The words by Mr. Harrison. *London . . Longman and Broderip, etc.* fol. XVIII. B. 34. (3.)

He winna do for me . . . Scotch Song, sung by Mrs. Kennedy, at Vaux-Hall Gardens. *London . . . Longman & Broderip, etc.* fol. XVIII. B. 34. (20.)

Homeward Bound. Sung by Mr. Arrowsmith at Vauxhall . . . The words by Capt$^{n}$ Thomson. *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (5.)

Hymen. *See* supra. [*The Fairy Tale.*]

Jamie Gay. Sung by Mrs. Kennedy, at Vauxhall. *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (19.)

The Lass of Dee . . . Ballad, sung at Vauxhall, by Mrs. Martyr. *London: Printed for Mrs. Arne, etc.* fol. XVIII. B. 34. (18.)

The New Tally-Ho! . . . Sung at Vauxhall, by Mrs. Martyr. *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (17.)

The Playthings of Life. A . . . New Song, sung at Vauxhall by Mrs. Wrighten . . . The Words by Mr. Harrison. *London: Printed for Mrs. Arne, etc.* fol. XVIII. B. 34. (15.)

Ranelagh Songs. 1780, *etc.* *London . . . A. Portal, etc.* fol. XXXII. B. 21. (1.)

The Retort. [Song] *etc.* *By the Permission of Mr. Arne.* fol. I. G. 37. (32.)

The Roses of Thirty one. Sung by Mr. Arrowsmith at Vaux-Hall. Written by the Author of "The Topsails shiver in the Wind." *London: Longman & Broderip, etc.* fol. XVIII. B. 34. (21.)

*This song bears no composer's name, but it is probably by M. Arne.*

The Seasons of Love. Sung by Mrs. Kennedy, at Vauxhall . . . the words by Mr. Harrison. *London: Printed for Harrison & Co., etc.* fol. XVIII. B. 34. (14.)

Song in Praise of . . . Prince William. Sung by Mrs. Kennedy at Vauxhall Gardens. [Full Score.] *London . . . Longman & Broderip.* fol. XVIII. B. 34. (1.)

A Collection of . . . Songs . . . Sung by Mrs. Arne . . . With the New Scots Ballad Pitty Patty, *etc.* *London . . . C. and S. Thompson, etc.* fol. XXXII. B. 24. (1.)

*The Title-page is signed by the composer.*

Sweet Poll of Plymouth. Sung by Mrs. Kennedy in the Positive Man. The words by Mr. O'Keefe. *London . . . Longman & Broderip, etc.* fol. XVIII. B. 34. (2.)

The Topsails shiver in the Wind. Sung by Mr. Arrowsmith at Vauxhall. *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (4.)

**ARNE** (Michael) [Tristram Shandy.] Let Eloquence boast. *The Favorite Epilogue Song,* sung by Mrs. Kennedy in Tristram Shandy. [Full score.] *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (30.)

*This copy is signed with the composer's initials.*

[Tristram Shandy.] What tho' my tongue. *A favorite Song* sung by Mrs. Kennedy in Tristram Shandy. *Longman & Broderip, etc.* [*London.*] fol. XVIII. B. 34. (31.)

*This copy is signed with the composer's initials.*

*See* Thalia. Thalia . . . Six Songs . . . by . . . Mr. M. Arne, *etc.* fol. XXXII. B. 15. (3.)

**ARNE** (Michael) and **DIBDIN** (Charles) The Three Additional Songs in Cymon. *London. Printed for J. Johnston, etc.* *obl.* fol. XXVII. B. 20. (2.)

**ARNE** (Thomas Augustine)

*Arrangement.*

I. Vocal.
  a. Operas, Plays, Cantatas, Odes and Oratorios.
  b. Collections of Songs.
  c. Single Songs.

II. Instrumental.

III. Appendix.

I. Vocal.

a. Operas, Plays, Cantatas, Odes and Oratorios.

The Masque of Alfred. [Full Score.] *London. Printed for I. Walsh, etc.* fol. XVIII. B. 46. (2.)

[Another edition.] The Masque of Alfred. [Full Score.] *London. Printed for I. Walsh, etc.* fol. XVIII. B. 47. (1.)

*In this edition 'Rule Britannia' does not occur.*

Songs in the Masque of Alfred. *London. Printed for I. Walsh, etc.* fol. XVIII. B. 45.

[Alfred.] Rule Britannia. *s. sh.* fol. XVIII. B. 48. (7.)

Artaxerxes. An English opera, *etc.* [Full Score.] *Printed for the Author, etc.* [*London.*] fol. XVIII. B. 40.

Artaxerxes. An English opera, *etc.* [Full Score.] *London. Printed for S. A. & P. Thompson, etc.* XVIII. B. 39. (1.)

A New Edition of Artaxerxes . . . for the Voice Harpsichord and Violin. *London; Printed for S. A. & P. Thompson, etc.* *obl.* fol. XXVI. A. 6. (2.)

A New Edition of Artaxerxes . . . for the Voice, Piano Forte and Violin. *London. Printed for R. Birchall, etc.* fol. XVIII. B. 41.

[Artaxerxes. Edited by J. Addison, with additional numbers by Sir H. R. Bishop & J. Braham.] [*Goulding & D'Almaine. London.*] fol. XVIII. B. 42.

*Wanting the titlepage.*

**ARNE** (Thomas Augustine) I. Vocal.

[Artaxerxes.] The . . . Overture . . . for a Grand Orchestra. [Separate Parts.] *London . . . Preston and Son, etc.* fol. LVIII. B. 5.

[Artaxerxes.] The . . . Overture, *etc.* [1st and 2nd Violin Parts.] *London . . . Goulding, etc.* fol. LXII. A. 14. (7.)

Songs in the Comedies called As you like it and Twelfth Night . . . with a favourite Air in the Fall of Phaeton: another in the Tender Husband and the Scene of the Ghosts of Darius and Statira in the Rival Queens . . . for two voices, *etc.* *William Smith, etc.* [*London.*] fol. XVIII. B. 49. (2.)
*The composer's autograph is on the title page.*

[As you like it.] *See* Bishop (*Sir* H. R.) [*As you like it.*] The whole of the Music in As you like it . . . to which are added . . . Three Songs . . . by Dr Arne, *etc.* fol. XVIII. D. 15. (7.)

Songs and Duetto in the Blind Beggar of Bethnal Green . . . with the Favourite Songs . . . in the Merchant of Venice . . . To which will be added, a Collection of New Songs and Ballads, *etc.* *London: Printed by William Smith, etc.* fol. XVIII. B. 48. (2.)

Britannia. A Masque, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 47. (2.)

[Another copy.] Britannia. A Masque, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 46. (3.)
*Imperfect, wanting the last leaf.*

A 2nd Book of Two English Cantatas for a Voice and Instruments, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 52. (2.)

The Musick in the Masque of Comus . . . Opera Prima. *London: . . . William Smith, etc.* fol. XVIII. B. 37.
*The title-page bears the composer's autograph.*

[Another copy.] The Musick in the Masque of Comus, *etc.* *London: . . . William Smith, etc.* fol. XVIII. B. 49. (3.)
*The composer's autograph is on the title page.*

The Musick in the Masque of Comus, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 36.
*This copy belonged to Elizabeth Chudleigh, Duchess of Kingston.*

The Musick in the Masque of Comus. Written by Milton . . . Opera Prima. *London. J. Simpson, etc.* fol. XVIII. B. 35. (1.)
*This copy belonged to Elizabeth Chudleigh, Duchess of Kingston.*

Comus . . . for the Voice, Harpsichord and Violin. *London: Printed for Harrison & Co., etc.* *obl.* fol. XXVI. A. 6. (3.)

The Songs, Duet and Trio with the Overture in the Masque of Comus, set for the Violin, German Flute and Harpsichord. *London. Printed for S. and A. Thompson, etc.* fol. XVIII. B. 39. (2.)

[Another edition.] The Songs, Duet and Trio with the Overture in the Masque of Comus. Set for the Violin, German Flute and Harpsichord. *London . . . Muzio, Clementi & Co., etc.* fol. XVIII. A. 31. (5.)

**ARNE** (Thomas Augustine) I. Vocal.

The Whole of the Music in Milton's Comus . . . as revived at . . . Covent Garden, 1815. Composed by Dr. Arne and Handel with additions by Bishop, *etc.* *London, D'Almaine & Co., etc.* fol. XVIII. B. 38.

[Another edition.] The whole of the Music in Comus . . . as revived at . . . Covent Garden, 1815, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 2. (4.)

Dirge in Cymbeline. *Sk[illern.* *London.*] *s. sh.* fol. XVIII. B. 52. (7.)

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[Another edition. Cymon and Iphigenia. Cantata.] [*London.*] fol. XVIII. B. 51. (3.)
*Wanting the title-page.*

[The Desert Island.] What tho' his guilt. *Mrs. Scott's Song* in the Desart Island. *Printed . . . for G. Kearsley, etc.* fol. XVIII. B. 48. (3.)

[Elfrida.] The Songs, Duets and Chorusses in Elfrida . . . with the Overture adapted for the Harpsi[d]. *London . . . J. Johnston . . . and Longman Lukey, etc.* *obl.* fol. XXVII. C. 14. (2.)

Eliza; an English Opera, *etc.* [Full Score.] *London. Printed for I. Walsh, etc.* fol. XVIII. B. 43.

[Another copy.] Eliza, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 35. (2.)
*Imperfect, wanting pp.* 1–80.

[Another copy. Eliza, *etc.*] *London. Printed for I. Walsh, etc.* fol. II. B. 9. (3.)
*Imperfect, wanting pp.* 1–75.

[Eliza.] When all the Attic fire was fled, *etc.* *s. sh.* fol. XVIII. B. 52. (9.)

The Fairy Prince, a Masque, *etc.* *London . . . Welcker, etc.* *obl.* fol. XXVII. B. 23. (2.)

[The Fickle Fair. Ye shepherds who bless'd in your loves.] Peggy, *etc.* [Song.] *Printed . . . for G. Kearsley.* fol. XVIII. B. 48. (6.)

The Overture, Songs and Duets in the Opera call'd the Guardian outwitted, for the Voice and Harpsichord, *etc.* *London . . . R. Bremner, etc.* fol. XXXII. A. 10. (2.)
*The title-page is signed by the composer.*

The Music in the Judgment of Paris . . . To which . . . are added the . . . Ode . . . call'd Rule Britannia and Sawney & Jenney, a . . . Dialogue, in y[e] Scotch stile . . . Opera Sesta. *London: Printed for H. Waylett, etc.* fol. XVIII. B. 47. (3.)

Judith, an Oratorio, *etc.* [Full Score. *London . . . I. Walsh, etc.* fol. VI. A. 22.

Judith.] Vain is Beauty's gaudy Flow'r. *A favourite Song, etc.* *S. Phillipps, etc.* [*London.*] fol. XVIII. B. 52. (10.)

[King Arthur.] A Select Overture in 8 Parts, *etc.* [Separate Parts.] *London . . . I. Johnston, etc.* fol. LX. C. 17. (16.)

**ARNE** (Thomas Augustine)—I. Vocal.

May Day or the Little Gypsy . . . Disposed for the Voice, Harpsichord and Piano Forte, *etc.* *London. Printed for Hodgson, etc.* *obl.* fol. XXVII. C. 11. (1.)

An Ode upon dedicating a Building to Shakespeare, *etc.* *London . . . J. Johnston, etc.* *obl.* fol. XXVI. A. 6. (4.)
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A Compleat Score of the Solemn Dirge in Romeo and Juliet, *etc.* *London. Printed for H. Thorowgood, etc.* fol. XVIII. B. 46. (4.)

Thomas and Sally, or the Sailor's Return, a Dramatic Pastoral, with the Overture in Score, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 44.

Thomas and Sally . . . for the Voice, Harpsichord and Violin. *London: Printed for Harrison & Co., etc.* *obl.* fol. XXVII. C. 3. (4.)

[Thomas and Sally.] *See* Duets. A Duett for Two Performers on the Harpsichord . . . No. 5. Over^e & Scotch Air in Thomas and Sally adap^d by T. Carter. fol. LXII. E. 23. (4.)

[The Trip to Portsmouth.] *See* Arne (T. A.) and Dibdin (C.)

[Tom Thumb.] *See* Tom Thumb. The . . . Aires in Opera of Tom Thumb. fol. XXXII. A. 3. (1.)

b. Collections of Songs.

The Agreeable Musical Choice. A Favorite Collection of English Songs never before printed. No. vi (–viii). 3 pt. *London. Printed for I. Walsh, etc.* fol. XVIII. B. 50. (3.)
*The title-page of No. viii. is wanting.*

British Melody. A Favourite Collection of English Songs and a Cantata, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 52. (4.)

Lyric Harmony, consisting of Eighteen . . . new Ballads with Colin and Phebe, in Score . . . Opera Quarta. *London. Printed for the Author by Wm. Smith, etc.* fol. XVIII. B. 49. (1.)

[The Second Volume of Lyric Harmony . . . Opera Quinta.] [*London. Printed for . . . J. Simpson, etc.*] fol. XVIII. B. 52. (3.)
*Wanting the title-page.*

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The Monthly Melody; a Polite Amusement for Gentlemen and Ladies. Being a Collection of Vocal and Instrumental Music, *etc.* *London. Printed for G. Kearsley, etc.* 176[illegible]. fol. XVIII. B. 48. (1.)
*All the introduction is wanting after p. ix.*

A Favourite Collection of English Songs sung . . . at Ranelagh Gardens. No. 1. *Printed for I. Walsh, etc.* 175[illegible]. fol. XVIII. B. 50. (4.)

**ARNE** (Thomas Augustine)—I. Vocal.

A Choice Collection of Songs sung at the Vaux-Hall Gardens by Miss Brent and Mr. Lowe . . . Book xii. *London. Printed for I. Walsh, etc.* fol. XVIII. B. 51. (2.)

A Favourite Collection of Songs with the Dialogue in the Arcadian Nuptials . . . Book xiv. *London. Printed for I. Walsh, etc.* fol. XVIII. B. 52. (6.)

New Favourite Songs as sung . . . at Marybone Gardens, *etc.* *To be had of the Author, etc.* *obl.* fol. XXVI. A. 6. (5.)

Summer Amusement. A Collection of Lyric Poems with the Favourite Airs set to them . . . with the New Cantata, call'd Love and Resentment, *etc.* *Printed for the Author, etc.* fol. XVIII. B. 51. (4.)

The Syren. A New Collection of Favorite Songs sung by Mrs Farrell . . . Particularly the favorite Cotillion & Scotch Air with the concluding Hunting Piece as sung at Ranelagh . . . Likewise the new Final Piece at Vaux-hall Gardens, *etc.* *London. Printed for Longman & Broderip, etc.* fol. XVIII. B. 50. (1.)

[Another copy.] The Syren, *etc.* *London. Printed for Longman and Broderip, etc.* fol. XVIII. B. 51. (6.)

The Vocal Grove, being a Collection of Favorite Songs sung . . . at Vaux-Hall Gardens, *etc.* *London . . . Longman, Lukey & Co.* 1774. fol. XVIII. B. 50. (2.)

[Another copy.] The Vocal Grove, *etc.* *London. Longman, Lukey & Co.* 1774. fol. XVIII. B. 51. (5.)

Vocal Melody. An Entire New Collection of English Songs and a Cantata, *etc.* *London. Printed for I. Walsh.* fol. XVIII. B. 49. (5.)

Vocal Melody. Book iii. A Favourite Collection of Songs and Dialogues, *etc.* *London. Printed for I. Walsh, etc.* fol. XVIII. B. 52. (1.)
*Imperfect, wanting p. 21.*

The Winter's Amusement. Consisting of Favourite Songs and Cantatas, *etc.* *London. Printed for the Author, etc.* fol. XVIII. B. 51. (1.)

c. Single Songs.

A Bacchanalian Song, *etc.* fol. XVIII. B. 52. (15.)

A Dawn of Hope. [Song.] Within Compass of the German Flute. *s. sh.* fol. XVIII. B. 52. (8.)

The Honest Fellow. [Song.] *s. sh.* fol. XVIII. B. 52. (14.)

The Love Rapture . . . Song. *s. sh.* fol. XVIII. C. 6. (2.)

The Lucky Fall. [Song.] *s. sh.* fol. XVIII. B. 52. (18.)

The Norwich Toast. [Song.] *s. sh.* fol. XVIII. B. 52. (19.)

Nymphs and Shepherds. Sung by Miss Brent at Ranelagh, *etc.* fol. XVIII. B. 52. (11.)

O Peace. [Song.] *J. Phillips, etc.* [*London.*] fol. XVIII. B. 52. (12.)

**ARNE** (Thomas Augustine)—I. Vocal.

Peggy Wynne. [Song.] *Printed . . . for G. Kearsley. s. sh.* fol. XVIII. B. 48. (9.)

Pity Paty . . . A Favourite Scotch Song as alter'd from the Tune of the Yellow-hair'd Laddie, with the Addition of Instrumental Parts, *etc.* *Printed . . . for H. Waylett, etc. s. sh.* fol. XVIII. B. 48. (5.)

Rise Glory rise . . . Sung by Mrs. Vincent at Marybone. fol. XVIII. B. 34. (32.)

[Another copy.] Rise Glory rise, *etc.* fol. XVIII. B. 52. (13.)

The Shepherdess. [Song.] *Printed . . . for G. Kearsley. s. sh.* fol. XVIII. B. 48. (8.)

Strephon of the Hill. [Song.] *s. sh.* fol. XVIII. B. 52. (16.)

To sigh and complain. [Song.] *Sung by Mr. Fawcett* at Ranelagh, *etc.* *London . . . R. Duke, etc. s. sh.* fol. XVIII. B. 52. (20.)

The Way to keep him. [Song.] *s. sh.* fol. XVIII. B. 52. (17.)

II. Instrumental.

Six Favourite Concertos, for the Organ, Harpsichord or Piano Forte with Instrumental Parts, *etc.* *London: Printed for Harrison & Co, etc.* fol. LVIII. B. 4. *Wanting the accompaniments.*

Eight Overtures in 8 Parts, *etc.* [Separate Parts.] *London . . . I. Walsh, etc.* fol. LX. C. 17. (10.)

VIII Sonatas or Lessons for the Harpsichord. *London. Printed for I. Walsh, etc. obl.* fol. XXVIII. A. 30. (1.)

III. Appendix.

*See* Abel (C. F.) Abel, Arne and Smith's Six Favourite Overtures, *etc.* fol. LX. C. 17. (9.)

*See* Amusement for the Ladies. Amusement for the Ladies . . . Glees . . . by Dr. Arne, *etc.* *obl.* fol. XXVI. A. 3.

*See* Arnold (S.) Summer Amusement . . . the Music by Dr. Arne, *etc.* *obl.* fol. XXVII. C. 12. (1.)

*See* Bates (W.) and Arne (T. A.) The Ladies Frolick, *etc.* *obl.* fol. XXVII. C. 11. (2.)

*See* Bishop (*Sir* H. R.) [*Midsummer Night's Dream.*] The . . . Music in . . . Midsummer Night's Dream . . . five Pieces altered from Arne, Smith, *etc.* fol. XVIII. D. 3. (6.)

*See* Hymns. *English.* The Hymns . . . used at the Magdalen Chapel, *etc.* (A Second Collection of Psalms . . . the Musick . . . by Dr. Arne, *etc.*) 8°. IX. C. 1. (1.)

*See* Linley (W.) Shakspeare's . . . Songs . . . selected . . . from the works of . . . Arne, *etc.* fol. XXIV. A. 4.

*See* Markordt (J.) The Overture, Songs . . . and Choruses in Tom Thumb . . . in which is printed the . . . Song . . . by Dr. Arne. *obl.* fol. XXVII. C. 15. (2.)

*See* Purcell (H.) [*King Arthur.*] The Songs . . . in . . . King Arthur . . . by Purcel and Dr. Arne. fol. XXIV. D. 21.

**ARNE** (Thomas Augustine)—III. Appendix.

*See* Purcell (H.) [*The Tempest.*] The Original Musick in the Tempest . . . by Purcell, Dr. Arne, *etc.* fol. XXIV. D. 21. a.

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**BACH** (Wilhelm Friedemann) Dramatic Fantasia (in C major) for the Piano-Forte . . . Edited by J. W. Davison. *London: D. Davison & Co., etc.* fol. LXII. E. 15. (2.)

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Grand Fantasia (in E and A minor and major) for the Piano-Forte. . . Edited by J. W. Davison. *London: D. Davison & Co., etc.* fol. LXII. E. 15. (1.)
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**BAI** (Tommaso) Miserere. *See* Musica Sacra. Musica Sacra quae cantatur. . . per hebdomadam sanctam, *etc.* fol. XI. E. 29.

*See* Palestrina (G. P. da) La Musica che si canta nelle Funzioni della Settimana Sacra. . . composta dal Palestrina. . . e Bai, *etc.* 1771. fol. VI. C. 5. (1.)

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[The Bohemian Girl.] I dreamt that I dwelt in Marble Halls. Song, *etc.* *London. . . Chappell, etc.* fol. XXXII. C. 3. (3)

[The Bohemian Girl.] Then you'll remember me. Ballad, *etc.* *London. . . Chappell, etc.* fol. XXXII. C. 3. (4.)

[Falstaff.] Vorrei parlar ma l'ira. Trio, *etc.* *London. . . Cramer, Addison & Beale, etc.* fol. XXXII. C. 3. (5.)

[Falstaff.] Non v'è donna sulla terra. Cavatina, *etc.* *London. . . Cramer, Addison & Beale, etc.* fol. XXXII. C. 3. (6.)

Good night, good night, beloved! Serenade. The Poetry by Longfellow. *London, Boosey & Sons, etc.* fol. XXXII. C. 3. (16.)

[The Maid of Artois.] The Light of other Days. Ballad, *etc.* 2 Nos. [In F. and A♭.] *London. Metzler & Co. (Cramer & Co.), etc.* fol. XXXII. C. 3. (7.)

[The Maid of Artois.] Yon Moon o'er the Mountains. Romance, *etc.* *London. . . Cramer, Addison & Beale, etc.* fol. XXXII. C. 3. (8.)

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[The Rose of Castille.] Keep thy heart for me. Ballad, *etc*, *London, Cramer, Beale & Chappell, etc.* fol. XXXII. C. 3. (11.)

[The Rose of Castille.] Though Fortune darkly o'er me frowns. Ballad, *etc.* *London, Cramer, Beale and Chappell, etc.* fol. XXXII. C. 3. (12.)

[The Rose of Castille.] 'Twas rank and fame that tempted thee. Ballad, *etc.* *London, Cramer, Beale & Chappell, etc.* fol. XXXII. C. 3. (10.)

[The Rose of Castille.] When I beheld the anchor weighed. Ballad, *etc.* *London. . . Cramer, Addison & Beale, etc.* fol. XXXII. C. 3. (13.)

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Tutto parea sorridere. Aria...by Signor Balfi [*i.e.* M. W. Balfe]. *London...Birchall & Co., etc.* fol. XXXII. C. 3. (18.)

**BALL** (William) *See* Musical Gem. The Musical Gem...for MDCCCXXX. Edited by W. Ball & N. C. Bochsa. (The Musical Gem . . . for MDCCCXXXII. Edited by N. Mori & W. Ball.) 1830, *etc.* fol. XXXII. D. 9.

**BALLARD** (Jean Baptiste Christophe) La Clef des Chansonniers: ou Recueil des Vaudevilles depuis cent ans & plus, notez, et recueillis pour la première fois, *etc.* 2 Tomes. *Au Mont-Parnasse... à Paris...*1717. 8°. I. F. 1.

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**BANISTER** (John) *See* Courtly Masquing Ayres. Courtly Masquing Ayres...of Two Parts...by... J. Banister, *etc.*, 1662. *obl.* 4°. I. F. 8.

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*There is a second Title-page, which runs "New Ayres, Dialogues and Trialogues, composed...by Sundry Authors." This collection contains compositions by Porter, Will. Turner, James Hart, Stafford, H. Purcell, Seignior William, Will. Lawes, Francis Quarles, E. Y., Moss, Abr. Coates, Ben. Wallington, Ed. Coleman, W. G., J. Gamble, Henry Lawes, Dr. John Blow, Mich. Wise, Isaac Blackwell, Tho. Farmer, Thomas Beedom, Theoph. Hawney, John Banister, W. L., Thomas Lowe and John Jenkins.*

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*The Title-page of Book III is mutilated. Book III is dated* 1689, *Book IV*, 1690, *Book V*, 1691.

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*Wanting all Title-pages. Book I wants fol. A. pp.* 1–4, 21, 22; *Book III, pp.* 7–10, 21–24; *Book V, pp.* 3, 4, *and Book VI, fol. A and pp.* 1–4, 7, 8.

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**BANTOCK** (Granville) The Fire Worshippers. A Dramatic Cantata for Soprano, Tenor, and Bass Soli, Chorus and Orchestra. The words adapted from Moore's "Lalla Rookh." *London: Novello and Co., etc.* 8°. XXXII. E. 14.

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The Maid of Islay. Gaelic Melody, harmonised by D. Baptie. Words by W. Dunbar. *Glasgow: Swan & Co., etc.* 8°. X. F. 8. (4.)

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*The Primus Contratenor Decani (wanting Title, Dedication, Preface, and all after fol.* 97*); Secundus Contratenor Decani (wanting fol.* 124, 125*); Tenor Decani (wanting all before fol.* 20, 21–26, 32–6, 66, 69, 70 *(supplied in MS.)* 110, 111 *and all after* 125*); Bassus Decani; Primus Contratenor Cantoris (wanting all after fol.* 97*); Secundus Contratenor Cantoris (wanting last fol. of the Index, part of fol.* 2, 68–7 *and* 91–7*: fol.* 91, 92 *and* 95 *supplied in MS.); Medius Cantoris (wanting all before fol.* 11, *parts of* 11 *and* 27, 24, 122, *all after* 127 *and many initial letters); Tenor Cantoris (wanting Titlepage, Dedication, Preface, 1st fol. of Index, fol.* 19 25, 30 *(supplied in MS.)* 36, 67–72, 90–92 *(supplied in MS.)*, 95, 96–7 *(supplied in MS.)*, 102 *(supplied in MS.) and all after* 119*); and Bassus Cantoris. A made-up copy, much mutilated throughout.*

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Magnificat and Nunc dimittis...in Chant Form. *Novello, Ewer and Co.* [*London.*] 1894. 8°. IX. A. 17. (2.)

Rebekah. A Sacred Idyll...written by A. Matthison. *London: Novello Ewer and Co., etc.* 8°. IX. B. 1. a.

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Musik zu einem Ritter-Ballet...Für Pianoforte übertragen von F. Dulcken. *Leipzig u. Winterthur, J. Rieter-Biedermann.* 1872. fol. LVIII. D. 6. (14.)

Musik zu einem Ritterballet ... arranged for the Pianoforte by E. Pauer. *Augener & Co. London, etc.* 4°. LXIII. B. 21. (1.)

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e. Quartets.

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*The 3rd vol. is published by Ewer & Co., London.*

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[Quartet. Op. 59. No. 3.] Finale . . . trauscrit pour le piano par C. Saint-Saëns. *Paris, G. Hartmann, etc.* fol. LVIII. D. 6. (16.)

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Sonaten für das Pianoforte Solo...Gesammtausgabe unter Revision von F. Liszt, *etc.* 2 Vols. *Wolfenbüttel...L. Holle, etc.* fol. **LVIII. C. 1.**

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[Sonata. Op. 2. N° 1. Adagio.] Die Klage. Ein Gesang zur Begleitung eines Adagio für's Piano-Forte. *Bonn bey N. Simrock.* *obl.* fol. **XXVI. A. 12. (5.)**

[Sonata. Op. 2. N° 1. Adagio.] By Fortune thus slighted. Die Klage, *etc.* [Song.] *London, Wessel & C°, etc.* fol. **XXXII. C. 5. (17.)**

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[Sonata for P. F. and Violin. Op. 24.] Grand Trio pour Violon, Alto and Basse...par H. J. Heffels. [Parts.] *à Paris, chez I. Pleyel et Fils aîné, etc.* fol. LXI. E. 6. (2.)

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Deux Sonates pour le Pianoforte et Violoncelle... Op. 102. 2 Liv. *Bonn et Cologne...N. Simrock.* fol. & *obl.* fol. LXII. C. 2. (3.)

h. Symphonies.

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Collection des Symphonies de L. van Beethoven en Grande Partition. Edition...revue par Mr Fétis, *etc.* Nos 1, 2, 3, 6 & 7. *Paris, chez Farrenc, etc.* fol. LVIII. B. 26.

A Complete Collection of...Beethoven's Symphonies, in Score, *etc.* [Nos 1 & 2.] *London... L. Lavenu, etc.* 4°. LXIII. B. 10.

Symphonies... Partition de Piano... par F. Liszt. 2 vols. *Leipzig: Breitkopf & Härtel.* fol. LVIII. B. 31.

Grand Symphonies... adapted for Two Violins,... Flute, Two Tenors, Violoncello & Double Bass... by G. Masi. Nos 1, 2, 3. [Parts.] *London... Mouzani & Hill, etc.* fol. LXI. A. 2. (3.)

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[Trios for P. F. and Strings or Wind. Op. 1 (1–3); Op. 11; Op. 38; Op. 70 (1, 2); Op. 97; Quintuor for P. F. & Wind or Strings, Op. 16; Trio in E♭; Petit Trio in B♭. Separate Parts.] *Offenbach a/M, J. André, etc.* fol. **LVIII. C. 11.**

[Three Trios for P. F. Violin & Violoncello. Op. 1. String Parts.] [*Vienna.*] *obl.* fol. **XXIX. B. 12. (1.)**

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12 Variations pour le Pianoforte avec Violon obligé. Se vuol ballare, *etc.* *Francfort s/m, Chez F. P. Dunst.* fol. LXII. B. 8. (2.)

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Fantaisie pour le Piano-Forte...Oeuvre 77. *A Vienne chez Artaria et Comp.* *obl.* fol. XXVIII. C. 26. (11.)

Fantaisie pour le Piano-Forte...Œuv. 77. *Paris, chez A. Farrene, etc.* fol. LVIII. D. 6. (6.)

L. van Beethoven's letzter musikalischer Gedanke, aus dem Original-Manuscript im November 1826. Für das Pianoforte allein. *Wien, bei A. Diabelli und Comp., etc.* fol. LVIII. D. 6. (8.) *No. 13 of 'Wiener-Lieblings-Stücke.'*

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Triumph-Marsch aus dem Trauerspiel Tarpeja für das Piano-Forte allein. *Wien, bei T. Haslinger, etc.* fol. LVIII. D. 6. (17.)

IV. Doubtful and Spurious Works.

Sehnsuchts- Schmerzen- und Hoffnungs-Walzer für's Piano-Forte...Dritte Auflage. *Braunschweig, bei G. M. Meyer jr.* *obl.* fol. XXIX. A. 23. (3.)

V. Appendix.

Songs of the Seasons. Adapted to Melodies by Beethoven...by J. Pittman, *etc.* *London, G. Scheurmann, etc.* fol. XXXII. C. 5. (21.)

*See* Cramer (J. B.) Selection of Studies...with comments by L. van Beethoven, *etc.* 4°. LXX. C. 27. (2.)

*See* Gardiner (W.) The Universal Prayer, adapted to compositions of...Beethoven, *etc.* fol. VI. A. 7. (11.)

*See* Thomson (G.) A ... Collection of ... Welsh Airs, *etc.* (A...Collection of...Welsh Airs...with ...Accompaniments...chiefly by Beethoven. Vol 3.) fol. XXV. C. 33.

**BEGGAR'S OPERA.** The Beggar's Opera ... Written by Mr. Gay ... To which is added The Musick engrav'd on Copper-Plates. *London: Printed for J. Watts, etc.* 1728. 8°. X. E. 4.

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[Beatrice di Tenda.] Bellini's...Terzettino 'Angiol di pace all' anima', as arranged...by A. D. Roche. *London...R. Mills, etc.* fol. XXXII. C. 6. (4.)

[Beatrice di Tenda.] Oh! divina Agnese. Cavatina, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (2.)

[Bianca e Fernando.] Alla gioja ed al piacer. Aria, *etc.* *London...Lonsdale & Mills, etc.* fol. XXXII. C. 6. (5.)

[Bianca e Fernando.] Deh! non ferir . . . ed Alla gioja ed al piacer. Aria, *etc.* *London...* *Mori & Lavenu, etc.* fol. XXXII. C. 6. (6.)

[Bianca e Fernando.] Ferma ei ferisce . . . Recit^vo Deh! non ferir...Aria, *etc.* *London...* *Lonsdale & Mills, etc.* fol. XXXII. C. 6. (7.)

[Bianca e Fernando.] No! mia suora, può non sei. Recitativo e Duetto *etc.* *Milano presso G. Ricordi, etc.* *obl.* fol. XXVIII. A. 10. (7.)

[I Capuletti ed I Montecchi.] Ah! il cielo consenta. Duetto, *etc.* *London...Lonsdale & Mills, etc.* fol. XXXII. C. 6. (9.)

[I Capuletti ed I Montecchi.] Ah! mia Giulietta! Recitativo; e Si, fuggire a noi non resta Duetto, *etc.* *London...Lonsdale & Mills, etc.* fol. XXXII. C. 6. (8.)

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Norma. Tragedia lirica ... Avec Accompagnem^t de Piano, *etc.* *à Paris, chez Pacini, etc.* fol. XVIII. C. 23.

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[I Puritani.] A te o cara...Aria, *etc.* *London...* *R. Mills, etc.* fol. XXXII. C. 6. (11.)

[I Puritani.] Ah! per sempre io ti perdei. Cavatina, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (12.)

[I Puritani. Another edition.] Ah! per sempre io ti perdei, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (13.)

[I Puritani.] Cinta di fiori. Romanza, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (14.)

[I Puritani.] Il rival salvar tu dei? Duetto, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (15.)

**BELLINI** (Vincenzo) [I Puritani.] Sai come ardo in petto mio. Duetto, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (16.)

[I Puritani.] Son vergin vezzosa . . . Polacca e Quartetto, *etc.* *London...R. Mills, etc.* fol. XXXII. C. 6. (17.)

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[La Straniera.] Si, tu il sei. Quartetto, *etc.* *London...Lonsdale & Mills, etc.* fol. XXXII. C. 6. (20.)

[La Straniera.] Trista pensosa, Recit^vo ed Io la vidi, Duetto, *etc.* *London...Lonsdale & Mills, etc.* fol. XXXII. C. 6. (21.)

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**BILLINGTON** (Thomas) The Te Deum, Jubilate, Magnificat and Nunc Dimittis, set to music for three voices, with Instructions for the Pianoforte . . . Opera XI. *London. Printed for the Author, etc.* fol. XVIII. C. 29. (1.)

**BIRCH** (William Henry) Evening Service in A, *etc. Amersham.* W. H. Birch. fol. VI. A. 5. (9.)

Parish Choristers' Book, a Selection of . . . Anthems . . .&c. Composed, compiled and arranged by W. H. Birch. N° 1. *Amersham . . . W. H. Birch.* 8°. IX. A. 3. (3.)

Parish Choristers' Book . . . N° 3. (Now is Christ risen from the Dead . . . Anthem . . . by J. Key.) *Amersham . . . W. H. Birch.* 8°. IX. A. 18. (31.)

**BIRD.** The Bird that hears her nestlings cry. *The Bird.* [Song.] *s. sh.* fol. H. B. 2. (26.)

**BIRD** (George) Bird's Collection of one Hundred Single & Double Chants . . . for four Voices. Edited by G. Bird. *London . . . J. A. Novello, etc.* 8°. IX. C. 2. (4.)

A Collection of Psalms, Hymns, Chants, &c. . . . arranged in four parts & harmonized for the Organ or Piano Forte, *etc. London . . . George & Manby, etc. obl.* 8°. IX. C. 3. (2.)

**BIRD** (William) Divine Compassion. A Sacred Ode . . . for 1. 2. 3. or 4. voices with accompaniment for the Organ, *etc. London . . . J. Hart, etc.* fol. XI. E. 28. (1.)

**BIRD** (William Hamilton) The Oriental Miscellany; being a Collection of the most favourite Airs of Hindostan, compiled and adapted for the Harpsichord, *etc.* by W. H. Bird. *Calcutta . . .* J. Cooper. 1789. fol. XVIII. C. 30.
*The Title-page is signed by the editor.*

**BISHOP** (*Sir* Henry Rowley) [Aladdin.] The Overture and the whole of the Music in Aladdin . . . A Fairy Opera in three Acts, *etc. London . . . Goulding & D'Almaine, etc.* [1826.] fol. XVIII. D. 16. (4.)
*The Title-page is signed by the composer.*

Absence. A Song, written by T. Campbell, *etc. London, . . . J. Power, etc.* [1822.] fol. XVIII. D. 11. (6.)
*The Title-page is signed by the composer.*

[The Æthiop.] The Overture, Songs &c. in the . . . Drama, called the Æthiop . . . arranged for the Piano Forte, *etc. London, Goulding D'Almaine Potter & Co.* [1812.] fol. XVIII. C. 32. (2.)

[Aladdin.] That Doom is Death. Finale to Act 2, *etc. London . . . Goulding & D'Almaine, etc.* [1826.] fol. XXXII. B. 25. (5.)

Alla Trinita Beata. Hymn . . . arranged by Sir H. R. Bishop, *etc. London . . . C. Lonsdale, etc.* fol. VI. A. 5. (10.)

[The Antiquary.] The Music in the Antiquary, a Musical Drama in three Acts . . . composed, selected and arranged by H. R. Bishop . . . the poetry by D. Terry. *London, . . . Goulding, D'Almaine, Potter & Co.* [1820.] fol. XVIII. D. 9. (12.)

**BISHOP** (*Sir* Henry Rowley) [The Apostate.] The Vocal Music . . . in . . . The Apostate. The Poetry by R. Sheil . . . composed and arranged for the organ or Pianoforte, *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* [181-.] fol. XVIII. D. 6. (1.)

The Arabian Maid's Song, from Lalla Rookh, written by T. Moore, *etc. London, . . . J. Power, etc.* fol. XVIII. D. 9. (5).

[As you like it.] The whole of Music in As you like it . . . To which are added the three songs composed for the above Play by Dr. Arne, *etc. London . . . Goulding, D'Almaine & Co., etc.* 1824.] fol.
*The Title-page is signed by Bishop.* XVIII. D. 15. (1.)

[Aurora.] The Grand March in the Ballet . . . called Aurora . . . arranged for the Piano Forte, *etc. London . . . Goulding, D'Almaine, Potter & Co.* [1814], *etc.* fol. XVIII. D. 6. (2.)

[The Barber of Seville.] The Overture and Music . . . to the Comic Opera entitled the Barber of Seville . . . Partly selected from Paesiello & Rossini's . . . operas, partly composed and the whole arranged . . . by H. R. Bishop . . . The poetry by D. Terry. *London . . . Goulding, D'Almaine, Potter & Co. etc.* [1818.] fol. XVIII. D. 7. (18.)

The Battle before Alexandria on the 21st of March, 1801. A Characteristic Piece descriptive of the glorious event, *etc. London,* fol. XVIII. D. 5. (7.)
*Imperfect, wanting pp.* 7–11.

The Battle of Bothwell Brigg. A Scottish Musical Romance in two Acts . . . composed, adapted and arranged by H. R. Bishop. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1820.] fol. XVIII. D. 10. (2.)

The Battle of the Angels . . . Scena . . . The words . . . from Milton's Paradise Lost, *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 10. (5.)

[The Beacon of Liberty.] Overture. Songs, Duet. Glees and Melo Dramatic Pieces in the Beacon of Liberty, Historical Romance . . . composed, selected & arranged by H. R. Bishop, *etc. London . . . Goulding, D'Almaine & Co.* [1823.] fol. XVIII. D. 13. (1.)
*The Title-page is signed by the composer.*

The Boat is on the Shore. [Song.] Written . . . by Lord Byron. *London . . . J. Power, etc.* [1821.] fol. XVIII. D. 11. (4.)
*The Title page is signed by the composer.*

The Brazen Bust. A . . . Melo Drama . . . the Music . . . arranged for the Piano Forte, *etc. London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol XVIII. D. 2. (5.)

The Broken Heart. A Ballad, by ——, with symphonies & accompaniment by H. R. Bishop. *London . . . J. Power, etc.* [1823.] fol. XVIII. D. 13. (13.)
*The first page is signed by Bishop.*

[Brother and Sister.] *See* Reeve (W.) and Bishop (*Sir* H. R.) [*Brother and Sister.*] The Overture, Songs . . . and Choruses in . . . Brother and Sister, *etc.* [1814.] fol. XVIII. D. 1. 4.

**BISHOP** (*Sir* Henry Rowley) The Bud of the Oak. A Ditty...set to a very Ancient tune, adapted, arranged and the symphonies composed by H. R. Bishop. *London...Goulding, D'Almaine, Potter & Co.* fol. XVIII. D. 7. (3.)

The Butterfly's Ball and Grasshopper's Feast. Cantata, *etc. London...Cramer, Addison & Beale, etc.* fol. XXXII. C. 8. (1.)

Buy a Broom!... Air... the Poetry by I. R. Planché, *etc. London... Goulding & D'Almaine, etc.* [1826.] fol. XVIII. D. 17. (8.)
*The Title-page is signed by the composer.*

By those æthereal wings, whose way. Song from the Second Angel's Story...written by T. Moore. *London...J. Power, etc.* [1823.] fol. XVIII. D. 13. (5.)
*The Title-page is signed by the composer.*

[The Cabinet.] Observe you you neglected Flower... Air, *etc. London...Goulding & Company, etc.* fol. XVIII. D. 5. (19.)

Six Canzonets...The Poetry by the late Mrs. Charles Greville, *etc. London...Mori & Lavenu, etc.* fol. XVIII. D. 21.

[Caractacus.] The Overture, Quartetto and...Airs in the...Ballet of Caractacus...The Action...by Mr. D'Egville, *etc. London... L. Lavenu, etc.* [1806.] fol. XVIII. D. 2. (1.)

[The Castle of Andalusia.] Solitude, *etc.* [Song.] *London...Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 6. (16.)

Cathedral Chants, *etc. Manchester... R. Andrews, etc.* fol. VI. A. 5. (12.)

[Charles the Second.] Love, one day. Duetto, *etc. London...Goulding, D'Almaine & Co., etc.* [1824.] fol. XVIII. D. 15. (5.)
*The first page is signed by the composer.*

[Charles the Second.] Not in the Pictured Halls, *etc.* [Song.] *London...Goulding, D'Almaine & Co., etc.* [1824.] fol. XVIII. D. 15. (6.)
*The first page is signed by the composer.*

[Charles the Second.] Oh! then I think of thee, dear Love! [Song.] *etc. London... Goulding, D'Almaine & Co., etc.* [1824.] fol. XVIII. D. 15. (4.)
*The first page is signed by the composer.*

[The Circassian Bride.] The Overture...Songs and Duetts in... the Circassian Bride... arranged for the Piano Forte or Harp, *etc. London. Printed for the Author by L. Lavenu, etc.* [1809.] fol. XVIII. C. 31. (1.)
*The composer's signature is on the last page.*

[The Circassian Bride.] In pity hear...Trio, *etc. London...L. Lavenu, etc.* [1809.] fol. XVIII. D. 5. (6.)

Clari, or the Maid of Milan, an Opera in three Acts, *etc. London... Goulding, D'Almaine, Potter & Co.* [1823.] fol. XVIII. D. 12. (2.)
*The Title-page is signed by the composer.*

**BISHOP** (*Sir* Henry Rowley) [Clari.] Home! sweet Home, *etc.* Fourth edition. *London... Goulding, D'Almaine, Potter & Co., etc.* [1823.] fol. XXXII. C. 8. (2.)

[Clari.] Home! sweet Home!... arranged with Variations for the Harp...by N. C. Bochsa. *London... Goulding, D'Almaine, Potter & Co., etc.* [1823.] fol. LVIII. D. 22. (3.)

Come, Peace of Mind. Ballad... The words from Cowper, *etc. London... Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 7. (16.)

Come to me Love. [Song.] Written by T. H. Bayly, *etc. London...Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (3.)

[Comedy of Errors.] The Overture, Songs, two Duetts and Glees in Shakspeare's Comedy of Errors ...composed and adapted...for the Voice and Piano Forte by H. R. Bishop. *London... Goulding, D'Almaine, Potter & Co., etc.* [1819.] fol. XVIII. D. 9. (1.)

[Comus.] Now my task is smoothly done. Recitative and Air, *etc. London... Goulding, D'Almaine, Potter & Co., etc.* [1815.] fol. XXXII. C. 8. (4.)

Twelve Corales, composed and harmonized by Martin Luther, Schop, Eccard, Graun, Osiander, Homilius and Sebastian Bach...adapted and arranged by Sir H. R. Bishop, *etc. C. Lonsdale...London.* fol. VI. B. 22.

[Cortez.] The Music in Cortez... Historical Drama in three acts, the Poetry by I. R. Planché, *etc. London...Goulding, D'Almaine & Co.* [1823.] fol. XVIII. D. 13. (2.)
*The Title-page is signed by the composer.*

[Cortez.] The Sacrifice Scene, *etc. London... Goulding, D'Almaine & Co., etc.* [1823.] fol. XXXII. B. 25. (3.)

County Guy, the poetry from Quentin Durward, *etc. London....Goulding, D'Almaine, Potter & Co., etc.* [1823.] fol. XVIII. D. 13. (7.)
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[The Devil's Bridge.] Rest, my Child! Ballad, *etc. London...Goulding, D'Almaine, Potter & Co., etc.* [1818.] fol. XVIII. D. 7. (9.)

Doctor Sangrado, a Spanish Ballet... the Ballet by J. D'Egville, *etc. London,...Goulding, D'Almaine, Potter & Co., etc.* [1814.] fol. XVIII. D. 2. (7.)

Don John. *See* Ware (W. H.) and Bishop (*Sir* H. R.) [1821.] fol. XVIII. D. 10. (4.)

[Don Juan.] *See* Mozart (W. A.) Don Juan... selected...[and] adapted...by H. R. Bishop, *etc.* [1817.] fol. XVIII. D. 6. (11.)

Drink ye to her. Song, written by T. Campbell. *London,...J. Power, etc.* [1823.] fol. XVIII. D. 13. (11.)
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[The Duke of Savoy.] Overture... for the Piano Forte. *London...Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (11.)

**BISHOP** (*Sir* Henry Rowley) [The Duke of Savoy.] Guardian Angels, soothe her care! Rondo, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (22.)

[The Duke of Savoy.] Life's chequer'd scenes depressing. Duetto, *etc.* *London . . . Goulding, D'Almaine, Potter & Co.* [1817.] fol. XVIII. D. 6. (14.)

[The Duke of Savoy.] Sympathy's Tear. Ballad, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (12.)

[The Duke of Savoy.] Wandering Savoyard, *etc.* [Song.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (13.)

Eloisa . . . Scena, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (34.)

[Englishmen in India.] The Overture and Music in the Comic Opera called Englishmen in India, *etc.* *London . . . Goulding & D'Almaine, etc.* [1827.] fol. XVIII. D. 17. (1.)
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[Exit by Mistake.] The Light of Lovers' Eyes. Sung . . . in the . . . Comedy called Exit by Mistake . . . The Poetry by D. Terry, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 6. (15.)

The Faithful Heart . . . Air . . . with Flauto obbligato & Piano Forte accompaniments, *etc.* *London . . . L. Lavenu, etc.* fol. XVIII. D. 5. (49.)

The Fall of Algiers. A Grand Opera in three Acts, the poetry by C. E. Walker, *etc.* *London . . . Goulding, D'Almaine & Co., etc.* [1825.] fol. XVIII. D. 15. (2.)
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Farewell to thee, Scotland! [Song.] The Poetry by Sir J. W. Wedderburn, *etc.* *London . . . Goulding, D'Almaine & Co., etc.* [1825.] fol. XVIII. D. 15. (7.)
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[The Farmer's Wife.] The Overture & Music in the Farmer's Wife, a Comic Opera in three Acts . . . the Poetry by C. Dibdin, *etc.* *London, . . . Goulding, D'Almaine, Potter & Co.* [1814.] fol. XVIII. C. 33. (4.)

Fast into the Waves . . . Storm Scena . . . The words selected from Dr. Hurdis & Shenstone . . . arranged for the Voice . . . and Piano Forte, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (13.)

[Faustus.] *See* Cooke (T. S.) Faustus, a Musical Romance . . . by T. Cooke, C. E. Horn and H. R. Bishop, *etc.* [1825.] fol. XVIII. D. 16. (3.)

[Faustus.] Come Love to me! . . . Romance, *etc.* *London . . . Goulding, D'Almaine & Co., etc.* [1825.] fol. XXXII. C. 8. (5.)

[Faustus.] Oh! Saul! Oh! King! . . . Scena, *etc.* *London . . . Goulding, D'Almaine & Co., etc.* [1825.] fol. XXXII. C. 8. (6.)

[Fazio.] Rich and royal Italy, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1818.] fol. XVIII. D. 7. (7.)

**BISHOP** (*Sir* Henry Rowley) The Feast of Roses, from Moore's . . . 'Lalla Rookh,' *etc.* *London, . . . J. Power, etc.* fol. XVIII. D. 9. (7.)

Fly, fly ye loitering Hours. Pollacca, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 7. (17.)

For England, Ho! A Melo Dramatic Opera, in two Acts . . . Written by J. Pocock. The Overture, Chorusses and whole of the Music (with the exception of two Songs by Mr. T. Welsh) composed and arranged for the Piano Forte by H. R. Bishop, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol. XVIII. C. 33. (2.)

[The Forest of Bondy.] The Overture, Pas de Deux, Marches and a Selection of the . . . Airs in the Forest of Bondy . . . a Melo Drama . . . the Action by C. Farley. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1814.] fol. XVIII. D. 2. (8.)

The Forester's Roundelay, from the Bride of Lammermoor . . . Glee for three voices. *London, . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 9. (11.)

[Fortunatus and his Sons.] The Overture, Song, Glee, Chorusses and Melo-Dramatic Music in Fortunatus and his Sons . . . arranged for the Voice and Piano Forte. *London . . . Goulding, D'Almaine, Potter & Co.,* [1819.] fol. XVIII. D. 8. (2.)

The Friend of the World & the Sister of Life. [Song.] . . . Written . . . by P. Pindar, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (14.)

Give me a cup of the grape's bright dew. Glee, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XXXII. B. 28. (7.)

A Complete Collection of the Glees, Trios, Quartets, Quintets, *etc.*, and Choruses composed by H. R. Bishop . . . revised and corrected . . . In eight (nine) volumes, *etc.* New Edition. 9 vols. *London: D'Almaine & Co., etc.* 1839, *etc.* fol. XVIII. E. 1.

Twelve original English Glees for Three, Four & Five Voices with an Accompaniment for the Piano Forte or Harp, *etc.* *London. Printed for the Author, etc.* *obl.* fol. XXVIII. A. 19. (1.)
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A Set of six Glees, the poetry by T. H. Bayly, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XVIII. D. 22. (5.)

Six original English Glees, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XXXII. B. 28. (6.)
*A presentation copy from the composer to J. Windsor.*

[The Gnome-King.] The Whole of the Music in the Gnome-King. A Dramatic Legend in two Acts . . . for the Voice and Piano Forte. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol. XVIII. D. 8. (5.)
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The Grand Alliance, an Allegorical Festival . . . composed, selected & arranged for the Piano Forte by H. R. Bishop, *etc.* *London . . . Goulding & Co., etc.* [1814.] fol. XVIII. C. 33. (5.)

**BISHOP** (*Sir* Henry Rowley) [Guy Mannering.] *See* Attwood (T.) & Bishop (*Sir* H. R.) [*Guy Mannering.*] The Overture, Songs, Duett, Glees & Chorusses in . . . Guy Mannering, *etc.* [1816.] fol. XVIII. D. 4. (1.)

[Guy Mannering.] The Chough and Crow . . . Trio, *etc.* *London . . . D'Almaine & Co., etc.* [1816.] fol. XXXII. B. 32. (6.)

[Guy Mannering.] The Fox jump'd over the Parson's Gate. Quintet, *etc.* *D'almaine & Co. . . . London.* [1816.] fol. XXXII. B. 32. (8.)

[Guy Mannering.] I'll love thee Night and Day, love! *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 7. (5.)

[Guy Mannering.] Scots, wha hae wi Wallace bled, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 7. (4.)

[Guy Mannering.] Sir Guy was a bold & hardy Knight, *etc.* [Song.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 6. (21.)

[Guy Mannering.] Sweet Content, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 7. (6.)

Hanover. Recitative and Air sung . . . at the . . . Oratorios, 1814. The words . . . from Southey's Carmen Triumphale, *etc.* *London . . . Goulding & Co., etc.* fol. XVIII. D. 5. (37.)

Hark! Apollo strikes the Lyre. Glee for three voices with an accompaniment for the Harp or Piano Forte. *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (42.)

[Another edition.] Hark, Apollo. Glee. Arranged from Sir H. R. Bishop. [By D. Baptie.] 8°. *Pp. 29–32 of a Collection.* X. F. 8. (6.)

Hark! from yonder holy pile! . . . [Song.] Written by T. H. Bayly, Esq. The Symphonies & Accompaniments by H. R. Bishop. *London . . . Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (7.)

Hark! the fairy music ending. Trio . . . arranged by H. R. Bishop, *etc.* *London, D'Almaine & Co., etc.* fol. XXXII. C. 8. (8.)

Hark! the solemn distant Bell. A Tribute of Respect to the Memory of . . . Queen Charlotte, *etc.* *London, . . . Goulding, D'Almaine, Potter & Co.* [1818.] fol. XVIII. D. 9. (2.)

[Haroun Alraschid.] Farewell the golden Day . . . Song, *etc.* *London . . . Goulding & Co., etc.* [1813.] fol. XVIII. D. 5. (24.)

[Haroun Alraschid.] The Language of Love . . . Song, *etc.* *London . . . Goulding & Co., etc.* [1813.] fol. XVIII. D. 5. (25.)

[Haroun Alraschid.] O Nightingale . . . Air, *etc.* *London . . . Goulding, D'Almaine, Potter & Wood, etc.* [1813.] fol. XVIII. D. 5. (26.)

[Haroun Alraschid.] *See* Paesiello (N.) Stay peerless Fair . . . adapted . . . to an Air of Paesiello's by H. R. Bishop, *etc.* fol. XVIII. D. 5. (28.)

**BISHOP** (*Sir* Henry Rowley) Harry le Roy. A . . . Burletta . . . the Words by J. Pocock. The music . . . arranged for the Piano Forte, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol. XVIII. C. 33. (3.)

He is all the World to me. A Favorite Air, *etc.* *London . . . L. Lavenu, etc.* fol. XVIII. D. 5. (3.)

[The Heart of Mid-Lothian.] The overture and . . . Music in the Heart of Mid-Lothian; a musical Drama in three Acts . . . the poetry by D. Terry, composed and the selected airs arranged by H. R. Bishop. *London Goulding, D'Almaine, Potter & Co., etc.* [1819.] fol. XVIII. D. 8. (3.)

[The Heir of Vironi.] Overture . . . arranged for the Piano Forte, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (4.)

[The Heir of Vironi.] The Bold Outlaw. Glee for three Voices, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (6.)

[The Heir of Vironi.] The Flowers that bloom so fresh and gay. [Song.] *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (8.)

[The Heir of Vironi.] He woo'd he won her simple heart, [Song,] *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (9.)

[The Heir of Vironi. In mercy, Sir.] The Celebrated Trio, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (7.)

[The Heir of Vironi.] Like the gloom of night retiring. [Song.] . . . The poetry by I. Pocock, *etc.* *London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (10.)

[The Heir of Vironi.] Look out, the time is near. Trio, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (5.)

[Henri Quatre.] The Overture . . . and . . . Music . . . to Henri Quatre, a Grand Musical Romance in three Acts, composed, adapted & arranged for the Voice and Piano Forte by H. R. Bishop . . . The poetry by T. Morton. *London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1820.] fol. XVIII. D. 10. (1.)

Hiu I love. Canzonet from 'A Legend of Montrose,' *etc.* *London, . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 9. (8.)

[Home, sweet Home!] The Overture and whole of the Music to Home, sweet Home! . . . Operatic Drama in two Acts . . . the Poetry by I. Pocock . . . composed, adapted & arranged for the Voice & Piano Forte by H. R. Bishop. *London . . . Goulding & D'Almaine, etc.* [1829.] fol. *A presentation copy from the composer to Miss E. Windsor.* XVIII. D. 18. (3.)

[The Humorous Lieutenant.] The Overture, Marches, Songs and Quartetto in Beaumont & Fletcher's . . . The Humorous Lieutenant . . . arranged for the Piano Forte, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (3.)

**BISHOP** (*Sir* Henry Rowley) Hymn to the Virgin ...from...The Lady of the Lake...for a Soprano... with an accompaniment for the Harp or Piano Forte. *London...L. Lavenu, etc.* fol. XVIII. D. 5. (48.)

Hymn to the Virgin. Sung in C. M. von Weber's ...Der Freischütz, *etc.* [Chorus.] *London... Goulding & D'Almaine, etc.* [1825.] fol. XVIII. D. 17. (6.)
*The Title-page is signed by the Composer.*

I have kept the ways of the Lord. Anthem...as performed...on the day of the Funeral of...Queen Charlotte...who departed this life on...Nov. 17, 1818, *etc.* *London... Goulding D'Almaine Potter & Co., etc.* VI. A. 1. (8.)

[Another copy.] I have kept the ways of the Lord, *etc.* *London... Goulding, D'Almaine, Potter & Co.* fol. XVIII. D. 9. (3.)

I have kept the ways of the Lord. Anthem, *etc.* [Arranged as a Solo.] *London... Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 9. (4.)

If in these wilds the wand'rer stray. Glee for 4 voices, *etc.* *London...Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (9.)

John Du Bart...a Grand Historical Melo Drama... The Music...arranged for the Piano Forte, *etc.* *London...Goulding, D'Almaine, Potter & Co., etc.* [1815.] fol. XVIII. D. 3. (4.)

[John of Paris.] The whole of the Music in John of Paris! A Comic Opera in two Acts...Composed and partly selected from the...French Opera by Boieldieu and adapted for the English stage by H. R. Bishop. The Poetry by J. Pocock, *etc.* *London... Goulding, D'Almaine Potter & Co.* [1814.] fol. XVIII. D. 1. (3.)

The King of the Shamrock, the Thistle and Rose, *etc.* [Song.] *London...Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (10.)

[The Knight of Snowdoun.] The Overture and... Music in The Knight of Snowdoun, a Grand Musical Drama...the Words by T. Morton...arranged for the Piano Forte...Op. 16. *London... Phipps & Co., etc.* [1811.] fol. XVIII. C. 31. (3.)

[The Knight of Snowdoun.] The Overture and... Music in the Knight of Snowdoun, *etc.* *London...Goulding & D'Almaine, etc.* [1829.] fol. XVIII. D. 18. (1.)
*A presentation copy from the composer to Miss E. Windsor.*

Lamp of my Life! return! [Song.] The Poetry from Mr. Planché's poem Shere Afkun, *etc.* *London...Goulding, D'Almaine, Potter & Co.* [1823.] fol. XVIII. D. 13. (9.)
*The Title-page is signed by the composer.*

The Last Adieu (Sequel to the Last Token), written by P. Pindar. Set to music with a Recitative and Piano Forte Accompaniment. *London,... Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (22.)

**BISHOP** (*Sir* Henry Rowley) The Last Token... Written on Princess Amelia's... Present to His Majesty...The Words by P. Pindar. Set to Music with a Recitative & Piano Forte Accompaniment. *London...Goulding, D'Almaine, Potter & Co., etc.* [1810.] fol. XVIII. D. 5. (21.)

[The Law of Java.] The Music... to the Law of Java...The poetry by G. Colman the younger. *London...Goulding, D'Almaine, Potter & Co., etc.* [1822.] fol. XVIII. D. 11. (3.)
*The Title page is signed by the composer.*

[The Law of Java.] Grand Finale to the first Act, *etc.* *London...Goulding, D'Almaine, Potter & Co., etc.* [1822.] fol. XXXII. B. 25. (4.)

Lays and Legends of the Rhine. The Poetry by J. R. Planché, *etc.* *London...Goulding & D'Almaine, etc.* [1827.] fol. XVIII. D. 23.

Legendary Ballads, by T. Moore, arranged with Symphonies and Accompaniments by H. R. Bishop. *London...J. Power, etc.* fol. XVIII. D. 24.

Light of my Life! Duetto, *etc.* *London... Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 6. (20.)

[Lionel and Clarissa.] Dear Charmer, when the Harp I strung. Polonaise, sung...in the revived Opera of Lionel and Clarissa, *etc.* *London... Goulding & Co., etc.* [1814.] fol. XVIII. D. 5. (38.)

[Lionel and Clarissa.] Oh! still remember me. Ballad, *etc.* *London...Goulding & Compy., etc.* [1814.] fol. XVIII. D. 5. (39.)

Loch na Garr, a favorite Air, with an accompaniment for the Harp or Piano Forte, *etc.* *London, Printed...for the Author by L. Lavenu, etc.* fol. XVIII. D. 5. (1.)

[Lodoiska.] Charms of the World. Rondo, sung... in the revived Dramatic Romance of Lodoiska... Words by C. Phillips. *London...Goulding, D'Almaine, Potter & Co, etc.* [1816.] fol. XVIII. D. 5. (43.)

[Lodoiska.] Gentle Melody...Ballad sung...in the revived Dramatic Romance of Lodoiska. The words by D. Terry. *London...Goulding, D'Almaine, Potter & Co., etc.* [1816], *etc.* fol. XVIII. D. 5. (45.)

[Lodoiska.] Let my Lodoiska's Charms. Recitative and Air sung...in the revived Dramatic Romance of Lodoiska, *etc.* *London...Goulding, D'Almaine, Potter & Co.* [1816.] fol. XVIII. D. 5. (44.)

Look not on beauty's charming. Canzonet from 'The Bride of Lammermoor,' *etc.* *London...Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 9. (10.)

[The Lord of the Manor.] Ah can I e're forget thee Love. A Cavatina, *etc.* *London,...Goulding, D'Almaine, Potter & Co., etc.* [1812.] fol. XVIII. D. 5. (30.)

[The Lord of the Manor.] The Dashing White Sargeant...Song, *etc.* *London...Goulding, D'Almaine, Potter & Co., etc.* [1812.] fol. XVIII. D. 5. (21.)

**BISHOP** (*Sir* Henry Rowley) [The Lord of the Manor.] Hark, hark, the merry Peal. Duetto, *etc.* *London . . . Goulding & Co., etc.* [1812.] fol.
XVIII. D. 5. (29.)

[The Lord of the Manor.] A Soldier's Gratitude, *etc.* [Song.] *London . . . Goulding . . . & Co., etc.* [1812.] fol.
XXXII. C. 8. (11.)

Love in a Tub . . . Ballet . . . by Mr. D'Egville . . . arranged for the Piano Forte, *etc.* *London . . . L. Lavenu, etc.* [1806.] fol. XVIII. D. 2. (2.)

[Love in a Village.] Go Youth Beloved. A Ballad . . . the Poetry by Mrs. Opie, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol.
XVIII. D. 5. (36.)

Love in Idleness. Ballad, the Words from the Life of . . . R. B. Sheridan, *etc.* *London . . . J. Power, etc.* [1825.] fol. XVIII. D. 17. (5.)
*The Title-page is signed by the composer.*

Lovely Rose. A Ballad, written by the Hon. L. St. G. Skeffington. *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol.
XVIII. D. 5. (17.)

The Magpie or the Maid. A Melo Drama . . . the Music with the exception of one Air composed and arranged for the Piano Forte by H. R. Bishop, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1815.] fol. XVIII. D. 3. (3.)

[Maid Marian.] The Music of the legendary Opera called Maid Marian . . . the Poetry written and selected by J. R. Planché, *etc.* *London . . . Goulding, D'Almaine, Potter & Co.* [1823.] fol.
XVIII. D. 12. (1.)
*The Title-page is signed by the composer.*

[The Maid of the Mill.] The Additional Songs, Duett &c. &c. in . . . The Maid of the Mill, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1814.] fol. XVIII. D. 1. (2.)

The Maid's Remonstrance. [Song.] Written by T. Campbell. *London . . . J. Power, etc.*
XVIII. D. 13. (10.)
*The Title-page is signed by the composer.*

[The Maniac.] The Music in the Serio Comic Opera of the Maniac . . . arranged for the Pianoforte. *London . . . Goulding, D'Almaine, Potter & Comp., etc.* [1810.] fol. XVIII. C. 31. (2.)

Manda la pace al fino. Quartetto for four equal voices. *London . . . Pearce & Co., etc.* fol.
XVIII. D. 5. (51.)

The Mariner's Adieu. A Canzonet, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol.
XVIII. D. 5. (18.)

The Marriage of Figaro. A Comic Opera in three acts . . . partly selected from Mozart, *etc.* *London . . . Goulding, D'Almaine, Potter & Co.* [1819.] fol.
XVIII. D. 8. (1.)

**BISHOP** (*Sir* Henry Rowley) [Midsummer Night's Dream.] The Overture, Songs, Duetts, Trios, Quartetts, Choruses, Marches & Melo-Dramatic Music in . . . Midsummer Night's Dream . . . The whole of the Music, with the exception of five Pieces altered from Arne, Smith, Battishill, Dr. Cooke & Handel . . . composed, adapted & arranged by H. R. Bishop, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 3. (6.)

The Miller and his Men. A Melo Drama, in two Acts . . . by J. Pocock, the Action by Mr. Earley, the music composed and arranged for the Piano Forte, by H. R. Bishop, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol.
XVIII. C. 30.
*A Prospectus relating to a Bishop Memorial is inserted.*

[Another copy.] The Miller and his Men, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1813.] fol. XVIII. C. 33. (1.)

The Mistletoe Bough . . . [Song.] The Symphonies & Accompaniments . . . by H. R. Bishop. *London, D'Almaine & Co., etc.* XXXII. C. 8. (12.)

[Montrose.] The Overture, Marches and Vocal Music in the Opera of Montrose . . . composed & arranged by H. R. Bishop, the poetry by J. Pocock. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1822.] fol. XVIII. D. 11. (1.)
*The Title-page is signed by the composer.*

Mora's Love . . . A . . . Pastoral Romance . . . by Mr. D'Egville . . . arranged for the Piano Forte. *etc.* *London. Printed for the Author, by L. Lavenu, etc.* [1809.] fol. XVIII. D. 2. (3.)

Mourn England, Sons of concord mourn! Monody written as a tribute to Departed Genius. Composed by an Englishman [i.e. H. R. Bishop] and a sincere admirer of Weber's splendid Talents. *London . . . Goulding & D'Almaine, etc.* [1826.] XVIII. D. 17. (7.)
*The Title-page is signed by Bishop.*

Mourn the bright Rose. A Hebrew Dirge on the Decease of . . . Princess Charlotte . . . the Author H. Hurwitz, with a translation . . . by S. T. Coleridge, *etc.* *London . . . Goulding, D'Almaine, Potter & Co.* [1817.] fol. XVIII. D. 7. (2.)

Native Land, or Return from Slavery. Opera, in three Acts . . . Composed and arranged for the Voice & Piano Forte by H. R. Bishop . . . with Selections from Zingarelli, Boieldieu & Rossini. *London, . . . Goulding, D'Almaine & Co., etc.* [1824.] fol.
*The Title-page is signed by Bishop.* XVIII. D. 14. (1.)

[The Noble Outlaw.] The Music in the Noble Outlaw. A Comic Opera . . . arranged for the Voice & Piano Forte. *London . . . Goulding, D'Almaine, Potter & Co.* [1814.] fol. XVIII. D. 3. (1.)

Numi se giusti siete. Cavatina, *etc.* *London . . . L. Lavenu, etc.* fol. XVIII. D. 5. (5.)
*Page 2 is signed by the composer.*

O! for a Harp whose strings of gold. Glee for Four Voices . . . The Poetry by W. F. Collard, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XXXII. B. 28. (5.)
*A presentation copy from Sir H. Bishop to J. Windsor, dated 3 Feb. 1828.*

**BISHOP** (*Sir* Henry Rowley) O heavy Heart. Duetto for 2 Sopranos, the words from Shakespeare, *etc. London . . . L. Lavenu, etc.* fol. XVIII. D. 5. (47.)

O lovely is the Summer Morn. A Song, written by A. M. Porter, *etc. London . . . J. Power, etc.* [1823.] fol. XVIII. D. 13. (3.)
*The Title-page is signed by the composer.*

Oh! say my Sister, [Song] *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (23.)

Oh, sweet is the gale . . . [Song.] The Poetry from Mr. Planché's poem, 'Shere Afkun,' *etc. London ; . . . Goulding, D'Almaine, Potter & Co., etc.* [1823.] fol. XVIII. D. 13. (8.)
*The Title-page is signed by the composer.*

One silent Eve. Ballad . . . The words from Cowper, *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 7. (15.)

The Orphan Maid. Canzonet from 'The Bride of Lammermoor,' *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 9. (9.)

The Passion Flower. A Glee for four voices, *etc. Dublin . . . J. Willis, etc.* fol. XVIII. D. 10. (6.)

[Another copy.] The Passion Flower, *etc. Dublin . . . J. Willis, etc.* fol. XXXII. B. 28. (4.)

[Poor Vulcan.] The Moon Beam plays on yonder Grove. A Duetto, sung . . . in the revived Burletta of Poor Vulcan, *etc. London . . . Goulding, D'Almaine, Potter & Wood, etc.* [1813.] fol. XVIII. D. 5. (32.)

[Poor Vulcan.] Roses & Woodbines so sweetly that bloom. A Ballad, sung . . . in the revived Burletta of Poor Vulcan, adapted . . . to the . . . air of Aileen Aroon, *etc. London . . . Goulding, D'Almaine, Potter & Wood, etc.* [1813.] fol. XVIII. D. 5. (33.)

Reconcilement. [Song.] Written by T. Campbell, *etc. London . . . J. Power, etc.* [1823.] fol. XVIII. D. 13. (12.)
*The first page is signed by the composer.*

[The Rencontre.] The Overture and whole of the Music in the Operatic Comedy of the Rencontre, *etc. London . . . Goulding & D'Almaine, etc.* [1827.] fol. XVIII. D. 17. (2.)
*The Title-page is signed by the composer.*

[The Renegade.] The Overture, Marches, Songs & Quartetto in the . . . Play, called The Renegade . . . The Words by F. Reynolds . . . The Music arranged for the Piano Forte, *etc. London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1812.] fol. XVIII. C. 32. (3.)

[Rob Roy Maegregor.] Should auld acquaintance be forgot . . . arranged by H. R. Bishop. *London . . . Goulding . . . & Co., etc.* fol. XXXII. C. 8. (13.)

[A Roland for an Oliver.] The Overture and . . . Music in the Farce called A Roland for an Oliver . . . composed & . . . adapted . . . by H. R. Bishop. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1819.] fol. XVIII. D. 8. (4.)

**BISHOP** (*Sir* Henry Rowley) [The Romance of a Day.] The Whole of the Music in the Romance of a Day, an Operatic Drama in 2 Acts . . . The Poetry by J. R. Planché. *London . . . Goulding & D'Almaine, etc.* [1831.] fol. XVIII. D. 20.

Ronilda. Glee . . . The words by Shenstone. *London . . . Goulding, D'Almaine, Potter & Co., etc.* *obl.* fol. XXVIII. A. 10. (1.)

[Sadak and Kalasrade.] The Overture, Songs, Marches and a Selection of the . . . Airs in the . . . Spectacle called Sadak and Kalasrade, *etc. London . . . Goulding & Co., etc.* [1814.] fol. XXVIII. D. 1. (1.)

Sapho at her Loom . . . [Song, words] by T. Moore, *etc. London . . . J. Power, etc.* fol. XXXII. C. 8. (14.)

Scenes of my Childhood. [Song.] Written by Mrs. C. B. Wilson, *etc. London . . . J. Power, etc.* [1822.] fol. XVIII. D. 11. (5.)
*The Title-page is signed by the composer.*

Select & Rare Scotish Melodies, the poetry by the . . . Ettrick Shepherd, the Symphonies & Accompaniments composed . . . adapted & arranged by H. R. Bishop. *London . . . Goulding & D'Almaine, etc.* fol. XVIII. D. 22. (6.)

[Selima and Azor.] And has she then fail'd in her truth. Rondo, song . . . . in the revived Persian Tale of Selima and Azor, also introduced in Love in a Village, *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (35.)

Senza di te mia vita. Cavatina, *etc.* [Full Score.] *London. Published for the Author by Monzani & Co., etc.* fol. XVIII. D. 5. (46.)
*The Title-page is signed with the composer's initials.*

The Seventh Day. Cantata, from Milton's 'Paradise Lost,' Book VII. . . . the accompaniment compressed from the Score for the Piano Forte. *London, J. A. Novello, etc.* fol. VI. A. 5. (11.)
*With the composer's autograph.*

[The Siege of St. Quentin.] The Favorite March . . . arranged as a Duett for Harp & Piano Forte or two Harps. *London . . . Goulding, Phipps, D'Almaine & Co., etc.* [1808]. fol. XVIII. D. 5. (12.)

[The Siege of St. Quentin.] See the Glass is out. A Glee, *etc. London . . . Goulding & Compy., etc.* [1808.] fol. XVIII. D. 5. (50.)

[The Siege of St. Quentin.] *See* Hook (J.) The Siege of St. Quentin . . . (The Glee and March composed by Mr. Bishop,) *etc.* [1808.] fol. XXXII. A. 20. (2.)

[The Slave.] The Overture, Chorusses and . . . Music . . . to The Slave, an Opera in Three Acts . . . Adapted . . . for the Piano Forte . . . The Poetry by T. Morton. *London, . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 4. (3.)

[The Slave.] Blow gentle Gales. Trio, *etc.* New Edition. Revised & corrected, *etc. D'Almaine & Co. . . .* [1816.] *London.* fol. XXXII. B. 32. (7.)

[The Slave.] The Kiss of Affection. Duetto, *etc. London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 7. (11.)

**BISHOP** (*Sir* Henry Rowley) [The Slave.] Mercy, *etc.* [Song.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1816.] fol. XVIII. D. 7. (12.)

[The Slave.] *See* Mozart (W. A.) [*Le Nozze di Figaro. Non più andrai.*] When the Banners of England . . . Adapted . . . by H. R. Bishop. fol. XVIII. D. 7. (14.)

Sleep, gentle Lady. Serenade for Three Voices, *etc.* *D'Almaine & Co. . . . London, etc.* fol. XXXII. C. 8. (15.)

Sol per te io vivo. Duetto, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (20.)

[Another copy.] Sol per te io vivo, *etc.* *London, . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XXXII. C. 8. (19.)

The Song of the Georgian Maid, from Lalla Rookh, written by T. Moore, *etc.* *London, . . . J. Power, etc.* fol. XVIII. D. 9. (7.)

Songs for Autumn Evenings, the poetry by T. H. Bayly, the Symphonies & Accompaniments composed and arranged by H. R. Bishop. *London . . . Goulding & D'Almaine, etc.* fol. XVIII. D. 22. (3.)

Songs for Spring Mornings, the poetry by T. H. Bayly, the Symphonies & Accompaniments composed & arranged by H. R. Bishop. *London . . . Goulding & D'Almaine, etc.* [1828.] fol. XVIII. D. 22. (1.)

Songs for Summer Days. The Poetry by T. H. Bayly, the Symphonies & Accompaniments composed & arranged by H. R. Bishop, *etc.* *London . . . Goulding & D'Almaine, etc.* [1827.] fol. XVIII. D. 17. (3.)

*The Title-page is signed by the composer.*

[Another copy.] Songs for Summer Days, *etc.* *London . . . Goulding & D'Almaine, etc.* [1827.] fol. XVIII. D. 22. (2.)

*A presentation copy from the composer to Miss E. Windsor.*

Songs for Winter Nights, the poetry by T. H. Bayly, the Symphonies & Accompaniments composed . . . adapted & arranged by H. R. Bishop, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XVIII. D. 22. (4.)

Spanish Air. (Divertimento.) [P. F.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 13. (14.)

*No. 11 of 'The New Tout Ensemble for the Piano Forte,' etc.*

Star that bringest home the bee. Song, written by T. Campbell, *etc.* *London . . . J. Power, etc.* [1824.] fol. XVIII. D. 15. (3.)

*The Title-page is signed by the composer.*

Sweet Rose of England! Fare thee well. A Tribute . . . to the Memory of . . . Princess Charlotte of Wales. The Poetry by I. Pocock. [Chorus.] *London, . . . Goulding, D'Almaine, Potter & Co., etc.* 1817. fol. XVIII. D. 6. (23.)

Sweet Rose of England . . . re-composed as an Air . . . with . . . accompaniment for the Piano Forte or Harp, *etc.* *London . . . Goulding, D'Almaine, Potter & Co., etc.* 1817. fol XVIII. D. 6. (24.)

**BISHOP** (*Sir* Henry Rowley) [Teasing made easy.] How happy could I pass my days, *etc.* [Song.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (17.)

[Teasing made easy.] Oh! sweet was the Scene, *etc.* [Song.] *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. XVIII. D. 6. (18.)

[Telemachus.] The Additional Vocal Music in the revived Opera of Telemachus, *etc.* *London . . . Goulding D'Almaine, Potter & Co., etc.* [1815.] fol. XVIII. D. 3. (2.)

Tell, oh tell me what is Love? Duetto, *etc.* *London . . . Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (16.)

[The Tempest.] *See* Mayer (J. S.) Ye Elves when spangled starlight gleams . . . adapted by H. R. Bishop. [1822.] fol. XVIII. D. 11. (8.)

[The Tempest.] *See* Mozart (W. A.) [*Die Zauberflöte, Das klinget.*] To moments so delighting . . . adapted . . . by H. R. Bishop. [1822.] fol. XVIII. D. 11. (10.)

[The Tempest.] *See* Rossini (G. A.) [*Armida. Amor! possente nome.*] Kind Heaven! hear my prayer . . . adapted . . . by H. R. Bishop. [1822.] fol. XVIII. D. 11. (10.)

[The Tempest.] *See* Rossini (G. A.) [*Il Barbiere di Siviglia. Una voce poco fa.*] There's a grief that none can know . . . adapted . . . by H. R. Bishop. [1822.] fol. XVIII. D. 11. (7.)

Though gross the air on earth I drew. Song from the First Angel's Story . . . Written by T. Moore. *London . . . J. Power, etc.* [1823.] fol. XVIII. D. 13. (4.)

*The Title-page is signed by the composer.*

Thrice welcome brave prince. [Song] . . . with an Accompaniment for the Pianoforte. *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (41.)

To Harmony. Glee . . . the words . . . by J. Petre. *Goulding, D'Almaine, Potter & Co., etc.* *obl.* fol. XXVIII. A. 10. (2.)

The Trigger . . . Shooting Song . . . with an accompaniment for the Piano Forte. *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 5. (40.)

The Triumph of Love. Duetto, introduced . . . in . . . No Song, No Supper. *London . . . Goulding, D'Almaine, Potter & Co., etc.* fol. XVIII. D. 6. (19.)

'Twas just at Twilight on the Shore. Song from the Third Angel's Story . . . Written by T. Moore, *etc.* *London . . . J. Power, etc.* [1823.] fol. XVIII. D. 13. (6.)

*The Title page is signed by the composer.*

[Twelfth Night.] The Songs, Duetts and Glees in Shakspeare's . . . Twelfth Night . . . composed, selected and arranged for the Voice and Piano Forte by H. R. Bishop. *London . . . Goulding, D'Almaine, Potter & Co., etc.* [1820.] fol. XVIII. D. 10. (3.)

**BISHOP** (*Sir* Henry Rowley) [Twelfth Night.] Should he upbraid, *etc.* *London, E. Ashdown, etc.* [1820.] fol. XXXII. C. 8. (17.)

[Twelfth Night.] While I think on thee, dear Friend! Ballad, *etc.* *London... Goulding, D'Almaine, Potter & Co., etc.* [1820.] fol. XVIII. D. 7. (8.)

[The Two Gentlemen of Verona.] The Overture, Songs, Duetts, Glees & Chorusses in Shakspeare's Play of the Two Gentlemen of Verona. The music composed (with the exception of two Melodies) &... adapted...by H. R. Bishop. *London... Goulding, D'Almaine, Potter & Co., etc.* [1820.] fol. XVIII. D. 11. (2.)

*The Title-page is signed by the composer.*

[The Tyrolese Peasant.] The Mother of a Young Lamb died, *etc.* [Song.] *London... Goulding & D'Almaine, etc.* fol. XXXII. C. 8. (18.)

[The Villagers.] Little Nannette...Ballad...the Poetry by E. J. Eyre, *etc.* *London... Goulding & Compy., etc.* fol. XVIII. D. 5. (15.)

[The Virgin of the Sun.] The Overture, Chorusses and Music...to the...Opera called The Virgin of the Sun...compressed for the Piano Forte...the Poetry by F. Reynolds, *etc.* *London... Goulding D'Almaine, Potter & Co.* [1812.] fol. XVIII. C. 32. (1.)

[A Voyage to India.] The Birth of Liberty...Song, *etc.* *London...Goulding & Co., etc.* fol. XVIII. D. 5. (9.)

[A Voyage to India.] The British Patrol...Song, *etc.* *London...Goulding & Co., etc.* fol. XVIII. D. 5. (10.)

[A Voyage to India.] The Maid who died for Love ...Ballad, *etc.* *London...Goulding & Co., etc.* fol. XVIII. D. 5. (11.)

Six Waltzes for the Piano Forte. *London...C. Wigley, etc.* fol. XVIII. D. 5. (8.)

The Wandering Boys ... A Romantic Drama ... arranged for the Piano Forte, *etc.* *London ... Goulding & Co., etc.* [1814.] fol. XVIII. D. 2. (6.)

We two, each other's only pride. A Song, the words from Moore's Life of Sheridan, *etc.* *London ... J. Power, etc.* [1825.] fol. XVIII. D. 17. (4.)

*The first page is signed by the composer.*

Werter. A Ballad, *etc.* *London...L. Lavenu, etc.* fol. XVIII. D. 5. (2.)

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École Elementaire du Style moderne. 12 Mélodies pour Violon seul ... Op. 36. Suite 2. *à Paris, chez A. Leduc, etc.* fol. LXII. B. 15. (2.)

Le Violoniste Romancier ... Romances variées ... pour Violon seul. Suite 1. *à Paris, chez A. Leduc, etc.* fol. LXII. B. 15. (3.)

**DEPAS** (Ernest) and **LEDUC** (Alphonse) Le Désir, de F. Schubert ... Fantaisie pour Piano et Violon, *etc. à Paris, chez A. Leduc, etc.* fol. LXII. B. 11. (9.)

Elle est partie, d'A. de La Tour. Fantaisie ... pour Piano et Violon, *etc. Paris ... A. Leduc, etc.* fol. LXII. B. 11. (10.)

Protège le Pêcheur. Fantaisie ... pour Piano et Violon sur une mélodie d'A. Leduc. *Paris. A. Leduc, etc.* fol. LXII. B. 11. (8.)

**DERING** (Richard) Cantica Sacra. Ad Duas & Tres Voces composita, cum Basso continuo ad Organum, *etc.* Cantus Primus (Secundus). (Bassus Continuus.) 3 pt. *Londini, Typis Guil: Godbid pro Joh. Playford, etc.* 1662. fol. I. G. 3.
*Wanting the last fol. of the Bassus Continuus.*

*See* Cantica Sacra. Cantica Sacra . . . Composed by Mr. Richard Dering, *etc.* 1674. fol. I. G. 4.

**DESERTER.** The Mistress, a new Song, adapted to the . . . Tune of the first Song [by Monsigny] in the Deserter . . . by Mr. G.
[*London.*] *Sk*[*illern.*] *s. sh.* fol. II. B. 2. (8.)

**DESMARESTS** (Henry) Vénus et Adonis, Tragédie mise en Musique, *etc.* *A Paris, chez Christophe Ballard*, 1697. *obl.* 8°. I. C. 25.

**DESSAUER** (Joseph) Sonate für Pianoforte und Violoncell . . . 58tes Werk. *Wien . . . P. Mechetti sel. Witwe.* fol. LXII. C. 4. (10.)

**DESTOUCHES** (André Cardinal) Amadis de Grèce, Tragédie en Musique. Second Edition, revue corrigée & augmentée. *A Paris, chez Christophe Ballard*, 1699. *obl.* 8°. I. C. 26.

**DEUTEROMELIA.** Deuteromelia: or the Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens Songs and such delightfull Catches, *etc.* [Edited by Thomas Ravenscroft.] *London: Printed for Thomas Adams, etc.* 1609. 4°. II. E. 41. (2.)

**DEVAUX** (Alfred) *See* Fane (J.) *Earl of Westmoreland.* Catherine . . . Opera . . . arranged . . . for the Piano Forte by A. Devaux, *etc.* [1830.] fol. XXIII. B. 18.

**DEVIL OF A DUKE.** The Devil of a Duke; or, Trapolin's Vagaries. A (Farcical Ballad) Opera [by R. Drury] . . . To which is prefix'd the Musick to each Song, set for the Spinnet, Harpsicord, German Flute, Violin, and Hautboy; with the Thorough Bass to each Tune. The Second Edition. *London: Printed for C. Corbett, etc.* 1732. 8°. X. E. 9.

**DEVIL TO PAY.** The Devil to Pay . . . An Opera, *etc.* [By C. Coffey.] *London, Printed for J. Watts, etc.* 1732. 8°. X. E. 4. (4.)

[Another copy.] The Devil to Pay, *etc.* *London, Printed for J. Watts, etc.* 1732. 8°. X. E. 13. (8.)

The Devil to Pay: or, The Wives Metamorphos'd. An Opera . . . [by C. Coffey.] With the Musick prefix'd to each Song. *London: Printed for J. Watts, etc.* 1748. 8°. X. E. 3. (2.)

**DEZÈDES** (N.) Blaise et Babet . . . Comédie en deux Actes, *etc.* [Full Score.] *A Paris. Chés Des Lauriers, etc.* 1783. fol. XXIII. B. 2. a.

**DIABELLI** (Anton) Euterpe. Eine Reihe . . . Tonstücke . . . für das Pianoforte zu 4 Händen eingerichtet und herausgegeben von A. Diabelli. Nos. 386, 587, 403. *Wien, bei A. Diabelli & Comp., etc.* *obl.* fol. XXVIII. C. 1.

**DIABELLI** (Anton) Philomele, eine Sammlung der beliebtesten Gesänge . . . eingerichtet . . . von A. Diabelli. No. 150. (Gott erhalte Franz den Kaiser.) *Wien, bei A. Diabelli & Comp., etc.* *obl.* fol. XXIX. A. 28. (5.)

**DIBDIN** (Charles) The Overture & Favorite Songs in The Blackamoor: a new Comic Opera, *etc.* *London: Printed for J. Johnston, etc.* [1776.] *obl.* fol. XXVI. A. 26. (1.)

The Brickdust Man. A Musical Dialogue perform'd at Sadlers Wells, 1772, *etc.* *London . . . John Johnston, etc.* fol. XXIII. B. 3. (3.)

The Cake House.

Anna, Anne, Nan, Nance and Nancy, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol.
*Signed by Dibdin on p.* 1. XXIII. B. 9. (21.)

Another Cup and then, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (29.)
*Signed by Dibdin on p.* 1.

Brother Jack, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (24.)
*Signed by Dibdin on p.* 1.

The Canary Bird, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (31.)
*Signed by Dibdin on p.* 1.

Echo, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (32.)
*Signed by Dibdin on p.* 1.

Filial Love, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (25.)
*Signed by Dibdin on p.* 1.

Highgate Probation, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (28.)
*Signed by Dibdin on p.* 2.

Jack at Greenwich, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (27.)
*Signed by Dibdin on p.* 1.

A Little, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (30.)
*Signed by Dibdin on p.* 1.

The Lottery of Wedlock, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (20.)
*Signed by Dibdin on p.* 1.

Love and Reason, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (22.)
*Signed by Dibdin on p.* 2.

Perpetual Youth, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (19.)
*Signed by Dibdin on p.* 2.

The Poet and the Paper, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (23.)
*Signed by Dibdin on p.* 2.

The Spectre, *etc.* [Song.] *London . . . the Author, etc.* [1800.] fol. XXIII. B. 9. (34.)
*Signed by Dibdin on p.* 2.

**DIBDIN** (Charles)—[The Cake House.]

The Thing the Kick and the Go, *etc.* [Song.] *London...the Author, etc.* [1800.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 9. (26.)

The Union, *etc.* [Song.] *London...the Author, etc.* [1800.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 9. (33.)

Castles in the Air.

British Bounty, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (16.)

Father and Mother and Suke, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (13.)

The Hare Hunt, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 6. (18.)

Jack's Fidelity, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. XXIII. B. 6. (15.)

The Jolly Ringers, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (11.)

The Merry Archers, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (9.)

Nappy, *etc.* [Song.] *London...the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (1.)

No good without an Exception, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (3.)

The Power of Music, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (14.)

The Soldier's Funeral, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (8.)

Tack and half Tack, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (5.)

Taffy and the Birds, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 6. (4.)

The Tear of Sensibility, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (2.)

The Token, *etc.* [Song.] *London...the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (7.)

Tom Tackle, *etc.* [Song.] *London...the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 6. (12.)

**DIBDIN** (Charles)—[Castles in the Air.]

The Village Wedding, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 6. (6.)

The Watchman, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (17.)

The Whistling Ploughman, *etc.* [Song.] *London... the Author, etc.* [1793.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 6. (10.)

Christmas Gambols.

England's Tree of Liberty, *etc.* [Song.] *London... the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (19.)

Jacky and the Cow, *etc.* [Song.] *London... the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (21.)

Kickaraboo, *etc.* [Song.] *London...the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (20.)

The Lads of the Glen, *etc.* [Song.] *London... the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (22.)

Leap Year, *etc.* [Song.] *London...the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (17.)

Love at Fifty, *etc.* [Song.] *London...the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (18.)

Ned that died at Sea, *etc.* [Song.] *London... the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 7. (23.)

The Pedlar, *etc.* [Song.] *London...the Author, etc.* [1795.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 7. (24.)

The Christmas Tale, *etc.* *London: Printed for Longman, Lukey and Co....and J. Johnston, etc.* [1779.] *obl.* fol. XXVI. A. 26. (5.)

Damon and Phillida. A Comic Opera...for the Voice, Harpsichord or Violin. *London. Printed for C. and S. Thompson, etc.* [1768.] *obl.* fol. XXVI. A. 25. (2.)

The Ephesian Matron or The Widow's Tears. A Comic Serenata, *etc.* *London...J. Johnston, etc.* [1769.] *obl.* fol. XXVI. A. 25. (6.)

A Frisk.

The Cuckoo, *etc.*, [Song.] *London...the Author, etc.* [1801.] fol. *Signed by Dibdin on p.* 2. XXIII. B. 9. (2.)

Every Man his own Pilot, *etc.* [Song.] *London... the Author, etc.* [1801.] fol. *Signed by Dibdin on p.* 1. XXIII. B. 9. (16.)

**DIBDIN** (Charles)—[A Frisk.]

Father and I, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (13.)
*Signed by Dibdin on p. 2.*

Honour among Thieves, *etc.* [Song.] *London . . . the Author, etc.* [1801.] XXIII. B. 9. (11.)
*Signed by Dibdin on p. 1.*

In Vino Veritas, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (4.)
*Signed by Dibdin on p. 1.*

Jack at the Opera, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (3.)
*Signed by Dibdin on p. 2.*

The Ladies, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (18.)
*Signed by Dibdin on p. 1.*

The Letter N., *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (7.)
*Signed by Dibdin on p. 1.*

Literary Transmigration, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (8.)
*Signed by Dibdin on p. 1.*

Love and Madness, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (9.)
*Signed by Dibdin on p. 1.*

The Manes of the Brave, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (6.)
*Signed by Dibdin on p. 1.*

The Original and the Picture, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (12.)
*Signed by Dibdin on p. 1.*

The Sweets of Love, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (17.)
*Signed by Dibdin on p. 1.*

Tray, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (5.)
*Signed by Dibdin on p. 2.*

True Delight, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (15.)
*Signed by Dibdin on p. 2.*

The Vicissitudes of Glory, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 9. (1.)
*Signed by Dibdin on p. 1.*

The Voyage of Life, *etc.* [Song.] *London . . . the Author, etc.* [1801.] fol. XXIII. B. 10.
*Signed by Dibdin on p. 1.*

The Wife Elect, *etc.* [Song.] *London . . . the Author, etc.* [1801.] XXIII. B. 9. (14.)
*Signed by Dibdin on p. 1.*

The General Election.

Ann Hatheawaye, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (37.)
*Signed by Dibdin on p. 2.*

**DIBDIN** (Charles)—[The General Election.]

Cheap Experience, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (33.)
*Signed by Dibdin on p. 2.*

The Good of the Nation, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (39.)
*Signed by Dibdin on p. 1.*

The Irish Echo, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (29.)
*Signed by Dibdin on p. 2.*

The Irish Wedding, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (26.)
*Signed by Dibdin on p. 2.*

Jack's Claim to Poll, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (25.)

Love's Lesson, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (27.)

The Mad Lovers, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 1.* XXIII. B. 7. (35.)

Meg of Wapping, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (34.)

Mounseer Nong Tong Paw, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 1.* XXIII. B. 7. (36.)

Nancy Dear, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (28.)

Negro Philosophy, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (31.)

Pope Joan, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. XXIII. B. 7. (40.)
*Signed by Dibdin on p. 2.*

The Rustic Orpheus, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 1.* XXIII. B. 7. (38.)

The Sailor's Maxim, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (32.)

The Tye Wig Volunteers, *etc.* [Song.] *London . . . the Author, etc.* [1796.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 7. (30.)

Great News.

Buy my Straw, *etc.* [Song.] *London . . . the Author, etc.* [1794.] fol. *Signed by Dibdin on p. 2.* XXIII. B. 6. (19.)

Clemency, *etc.* [Song.] *London . . . the Author, etc.* [1794.] fol. XXIII. B. 6. (26.)
*Signed by Dibdin on p. 2.*

**DIBDIN** (Charles)—[Great News.]

Fish out of Water, *etc.* [Song.]
*London . . . the Author, etc.* [1794.] fol.
*Signed by Dibdin on p.* 2. XXIII. B. 6. (28.)

The Fortune Teller, *etc.* [Song.]
[*London . . .*] *the Author, etc.* [1794.] fol.
*Signed by Dibdin on p.* 1. XXIII. B. 6. (20.)

Home's Home, *etc.* [Song.]
*London . . . the Author, etc.* [1794.] fol.
*Signed by Dibdin on p.* 1. XXIII. B. 6. (36.)

Jack Junk, *etc.* [Song.] *London . . . the Author, etc.* [1794.] fol. XXIII. B. 6. (30.)
*Signed by Dibdin on p.* 1.

Lovely Nan, *etc.* [Song.] *London . . . the Author, etc.* [1794.] fol. XXIII. B. 6. (22.)
*Signed by Dibdin on p.* 2.

The Masquerade, *etc.* [Song.] [*London . . .*]
*The Author, etc.* [1794.] fol. XXIII. B. 6. (24.)
*Signed by Dibdin on p.* 2.

Philanthropy, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (34.)
*Signed by Dibdin on p.* 2.

A Play upon Words, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (33.)
*Signed by Dibdin on p.* 2.

Poor old England, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (38.)
*Signed by Dibdin on p.* 2.

Rambooze, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (27.)
*Signed by Dibdin on p.* 2.

The Raree Show, *etc.* [Song.] [*London . . .*]
*The Author, etc.* [1794.] fol. XXIII. B. 6. (37.)
*Signed by Dibdin on p.* 2.

Scug, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (29.)
*Signed by Dibdin on p.* 1.

The Smile of Benevolence, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (21.)
*Signed by Dibdin on p.* 2.

The Sportsman in Style, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (23.)
*Signed by Dibdin on p.* 1.

The Telegraphe, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (32.)
*Signed by Dibdin on p.* 2.

Tom Truelove's Knell, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (35.)
*Signed by Dibdin on p.* 2.

Variety in one, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (31.)
*Signed by Dibdin on p.* 2.

The Veterans, *etc.* [Song.] *London . . .*
*The Author, etc.* [1794.] fol. XXIII. B. 6. (25.)
*Signed by Dibdin on p.* 2.

**DIBDIN** (Charles) The Grenadier. A Musical Dialogue performed at Sadlers Wells, *etc.*
*London . . . John Johnston, etc.* [1773.] fol.
XXIII. B. 3. (4.)

The Overture, Songs, . . . &c. in the Institution of the Garter. . .adapted for the Harpsicord, Voice, German-Flute, & Violin. *London . . .*
*Longman, Lukey & Co., etc.* [1771.] *obl.* fol.
XXVI. A. 27. (6.)

The Overture, Songs, Airs and Chorusses in the Jubilee or Shakespear's Garland. . .To which is added a Cantata called Queen Mab, *etc.* [*London.*]
*Longman and Broderip, etc.* [1769.] *obl.* fol.
XXVI. A. 27. (7.)

King and Queen.

Change for a Guinea, *etc.* [Song.] *London . . .*
*The Author, etc.* [1798.] fol. XXIII. B. 8. (31.)
*Signed by Dibdin on p.* 1.

A Drinking Song for the Ladies, *etc.* *London . . .*
*The Author, etc.* [1798.] fol. XXIII. B. 8. (34.)
*Signed by Dibdin on p.* 2.

The Flowing Bowl, *etc.* [Song.] *London. . .*
*the Author, etc.* [1798.] fol. XXIII. B. 8. (32.)
*Signed by Dibdin on p.* 2.

Grizzle, *etc.* [Song.] *London. . .the Author, etc.* [1798.] fol. XXIII. B. 8. (33.)
*Signed by Dibdin on p.* 1.

The Invasion, *etc.* [Song.] *London. . .*
*the Author, etc.* [1798.] fol. XXIII. B. 8. (30.)
*Signed by Dibdin on p.* 1.

The Lover, *etc.* [Song.] *London. . .the Author, etc.* [1798.] fol. XXIII. B. 8. (35.)
*Signed by Dibdin on p.* 2.

Liberty-Hall, or the Test of Good-Fellowship; a Comic Opera, *etc.* *London. . .J. Preston, etc.* [1775.] *obl.* fol. XXVI. A. 27. (4.)

The Lyrist or Family Concert, containing the Overtures . . . Songs &c in the Operas of the Islanders, Plymouth in an Uproar, Chelsea-Pensioner & Harlequin-Freemason. . . Vol. 1. *London.*
*Printed for S. A. & P. Thompson, etc.* *obl.* fol.
XXVI. A. 26. (4.)

The Overture, Comic Songs &c in the Pantomime . . . of the Mirror of Harlequin Everywhere . . in which are included the. . .Comic Songs of Punch. *London.*
*Printed for A. Portal, etc.* [1779.] *obl.* fol.
XXVI. A. 25. (4.)

[Most Votes.] One, written & composed by Mr. Dibdin, *etc.* *London. . .the Author, etc.* fol.
XXXII. B. 22. (6.)

The Oddities.

All the World's a Masquerade, *etc.* [Song.] *London. . .*
*The Author, etc.* [1789.] fol. XXIII. B. 4. (51.)
*Signed by Dibdin on p.* 2.

Bachelor's Hall, *etc.* [Song.] *London. . .*
*The Author, etc.* [1789.] fol. XXIII. B. 4. (47.)

**DIBDIN** (Charles)—[The Oddities.]

Ben Backstay, *etc.* [Song.] *London... The Author, etc.* [1789.] fol. XXIII. B. 4. (42.)
*Signed by Dibdin on p. 2.*

Every Inch a Sailor, *etc.* [Song.] *London... The Author, etc.* [1789.] fol. XXIII. B. 4. (52.)
*Signed by Dibdin on p. 2.*

The Flowing Can, *etc.* [Song.] *London... The Author, etc.* [1789.] fol. XXIII. B. 4. (48.)
*Signed by Dibdin on p. 2.*

The Greenwich Pensioner, *etc.* *London... The Author, etc.* [1789.] fol. XXIII. B. 4. (37.)
*Signed by Dibdin on p. 2.*

The Indian Song, *etc.* *London... The Author, etc.* [1789.] fol. XXIII. B. 4. (44.)
*Signed by Dibdin on p. 2.*

The Irish Drinking Song, *etc.* *London... The Author, etc.* [1789.] fol XXIII. B. 4. (41.)
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LXX. D. 16.

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LIX. A. 10.

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Acis and Galatea . . . Arranged for the Piano-Forte or Organ by Dr. John Clarke, *etc.* *Jones & Co. . . . London*, 1835. fol. V. C. 13.

Acis and Galatea, a Serenata . . . in Vocal Score, with an Accompaniment for the Pianoforte . . . by W. H. Monk. *London . . . John Ollivier . . .* 1849. fol. IV. D. 2.

[Acis and Galatea. The Flocks shall leave.] *See* Harmonia Vera. Harmonia Vera: or, Six . . . Cantatas . . . viz. . . . A Song with a Symphony and the . . . Trio in Acis and Galatea, by Mr. Handel. 1771. fol. XXXII. C. 29. (3.)

[Acis and Galatea. Hush, ye pretty warbling choir.] *See* Bishop (*Sir* H. R.) [*Midsummer Night's Dream.*] The . . . Music in . . . Midsummer Night's Dream . . . five Pieces altered from Arne . . . & Handel, *etc.* [1816.] fol. XVIII. D. 3. (6.)

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Sonate für Violine mit bezifferten Bass ... [in A] bearbeitet von F. David. *Leipzig, Breitkopf & Härtel.* fol. LXII. B. 3. (1.)

Suites de Pièces pour le Clavecin, *etc.* 2 vols. *London...J. Walsh, etc. obl.* fol. XXVIII. C. 6.

Clavier Suiten, *etc. Zürich bey H. G. Nägeli. obl.* fol. XXVIII. C. 5. (6.)

[Another edition.] Huit Suites pour le Clavecin ou Piano-Forte ... Gravées par Richomme. *À Zuric chez J. G. Naegeli. obl.* fol. XXIX. A. 21. (4.)

Handel's Suites de Pièces pour le Clavecin. Edited by J. Moscheles. 2 Books. *London...Cramer, Beale & Co., etc.* fol. V. C. 7.

XVI Suites for the Piano ... herausgegeben von W. Krüger, *etc. G. A. Zumsteeg in Stuttgart.* fol. LIX. A. 25.

[Suites de Pièces. 1st Collection. Suite IV.] Fuga per il Pianoforte o Organo, *etc. Vienna, presso G. Czerný. obl.* fol. XXIX. A. 27. (16.)

Warlike Musick. Book I(–IV). Being a Choice Collection of Marches & Trumpet Tunes for a German Flute, Violin or Harpsicord. By Mr. Handel, St. Martini and the most Eminent Masters. *London. Printed for I. Walsh, etc.* 8°. LXXXIII. A. 6.
*Wanting the title-pages to Books II–IV. The pagination is continuous.*

The Celebrated Water Musick in Seven Parts, *etc.* [Separate Parts.] *London...I. Walsh, etc.* fol. LX. D. 2. (6.)

Handel's Water Musick. [P.F.] [*Harrison. London.*] *obl.* fol. XXVIII. C. 5. (3.)
*Wanting the title-page.*

Water Music. *See* Duets. A Duett for Two Performers on One Harpsichord ... No. 6. Handel's Water Piece, adapted by T. Carter. fol. LXII. E. 23. (4.)

VIII. Appendix.

*See* Bardouleau (R. F. J.) A Collection of Sacred Music from the...compositions of Handel...with... Latin words thereto adapted, *etc.* fol. VI. A. 33.

*See* Costellow (T.) Sunday's Amusement. A Selection of Sacred Music ... selected from Handel, *etc.* 8°. IX. C. 24.

*See* Gluck (C. W. von) [*Orfeo.*] Orpheus and Euridice...by Gluck, Handel, *etc.* [1792.] *obl.* fol. XXVII. C. 15. (4.)

*See* Neale (R.) A Pocket Companion for Gentlemen and Ladies, *etc.* (A Pocket Companion ... Being a Collection of...Songs by Handel, *etc.* Vol. II.) 8°. IX. F. 23.

*See* Novello (V.) The Congregational...Psalm and Hymn Book; consisting of ... Adaptations from the works of Handel, *etc.* 4°. XVII. C. 3.

*See* Novello (V.) Novello's Collection of ... Songs, Duets, Trios, Quartetts and Choruses...by Handel, Haydn & Mozart, *etc.* fol. XVII. C. 14. (2.)

**HAENDEL** (Georg Friedrich) [VIII. Appendix.]

*See* Pitt (T.) Church Music: consisting of ... Six Anthems from the...works of Handel, *etc.* 1788–9. fol. XVII. D. 5.

*See* Pratt (J.) A Collection of Anthems...selected from the Works of Handel, *etc.* fol. XVII. D. 7.

*See* Stone (J. T.) The Classical Organist ... Compositions from the Works of Handel ... arranged... for the Organ, *etc. obl.* fol. XXVIII. C. 32.

*See* Thesaurus Musicus. Thesaurus Musicus ... by ...Handel, *etc.* fol. XXV. C. 29.

*See* Williams (A.) Royal Harmony ... Containing ...Anthems...by...G. F. Handel, *etc.* 1766. *obl.* fol. XI. C. 52.

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Quatuor...Oeuvre 32. [Parts.] *à Vienne chez Artaria et Comp.* fol. LXI. D. 7. (3.)

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Quintetto pour Deux Violons, deux Alto et Violoncelle ...Oeuvre 15me. [Parts.] *A Vienne. Au magasin de l'imprimerie chymique, etc.* fol. LXI. B. 1. (43.)

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**HAESER** (August Ferdinand) Il Miserere. Salmo LI. Musica a quattro voci, *etc. Presso Breitkopf e Härtel in Lipsia. obl.* fol. VI. D. 20. (4.)

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The Ode as performed in the Senate-House at Cambridge on the 29th of June 1811 at the Installation of . . . William Frederick Duke of Gloucester . . . Chancellor of the University, *etc.* [Full Score.] *Preston. . . London.* fol. XXIII. C. 27.

*See* Haydn (F. J.) Dr. Haydn's Symphonies, arranged as Quintettos. . . by Dr. Hague, *etc.* fol. LIX. B. 3. a. (2.)

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**HAITE** (John James) *See* Johnson (R.) Defyled is my Name. . . Accompaniments. . . by J. J. Haite. fol. XXXII. B. 35. (37.)

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*See* Czerny (C.) Complete Theoretical and Practical Piano Forte School . . . Translated . . . by J. A. Hamilton, *etc.* fol. LXIII. E. 17.

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Vierdter Theill Musicalischer Andachten Geistlicher Moteten vndt Concerten Mit 5, 6, 7, 8, 9, 10, 12 vnd mehr Stimen, nebenst einem gedoppeltenn General Bass, *etc.* Stimme 1(–X). 10 pt. *Freyberg in Meissen Gedrückt. . . durch Georg Beuthern,* 1646. fol. I. A. 10.

*See* Rist (J.) Neue musikalische Katechismus Andachten, bestehende in. . . Liederen. . . welchen. . . von Hern Andreas Hammerschmid. . . auf. . . wolgesetzete melodien können. . . gesungen werden, *etc.* 1656. 8°. IX. E. 15.

**HANDL** (Jacob) *called* Gallus. Opus Musicum. Motettenwerk für das ganze Kirchenjahr. I. Theil . . . Herausgegeben von E. Bezeeny und J. Mantuani. (II. Teil, *etc.*) (III. Teil, *etc.*) 1899. (1905.) (1908.) *See* Denkmaeler. Denkmäler der Tonkunst in Oesterreich, *etc.* VI. Band, Erster Theil. (XII. Jahrg. Erster Teil.) (XV. Jahrg. Erster Teil.) 1894, *etc.* fol. XXXIII. D. 26. (1.), 32. (2.), E. I. (1.)

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*Annexed are some MS. bibliographical notes on Dr. Harington's works, by J. W. Windsor.*

Songs, Duetts and other Compositions... never before published. *London. Printed for the Author, etc.* [1800.] fol. XXIII. D. 1. (6.)

*See* Amusement for the Ladies. Amusement for the Ladies, *etc.* (Glees ... by... Harington, *etc.*) *obl.* fol. XXVI. A. 3.

**HARLEQUIN SORCERER.** The Comic Tunes in the... Entertainment call'd Harlequin Sorcerer... For the Harpsicord, Violin &c. *London... I. Walsh, etc.* [1752.] *obl.* fol. XXVII. C. 8. (5.)

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*See* Naumann (J. G.) Missa Solenne...Arranged... by E. Harris, *etc.* [1842.] fol. XVII. B. 30.

**HARRIS** (George Frederick) *See* Jackson (W.) *of Exeter.* Jackson's Te Deum...arranged...by G. F. Harris. fol. VI. A. 10. (5.)

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**HART** (Philip) The Morning Hymn: from the Fifth Book of Milton's Paradise Lost. *London, Ingrav'd by Tho. Cross for the Author. Sold by John Brotherton ... John Shuckburgh ... John Young ... & Joseph Hare, etc.* 1728–9. fol. G. 1. 2.
*The imprint is in the Colophon.*

The Morning Hymn from the Fifth Book of Milton's Paradise Lost. *London. Printed for the Author, etc.* fol. XVIII. B. 31. A. (1.)

**HASELTON** (Robert) For unto Us a Child is born. Anthem for four Voices. [*London.*] 8°.
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**HASSE** (Johann Adolph) La Conversione di Sant' Agostino. Oratorio. Herausgegeben von A. Schering. 1905. *See* Denkmaeler. Denkmäler deutscher Tonkunst. Erste Folge, *etc.* Bd. XX. 1892, *etc.* fol. XXXVII. B. 20.

**HASSE** (Johann Adolph) The Favourite Songs in ...Dido, *etc. London...I. Walsh, etc.* [1749.] fol. XXXII. A. 25. (7.)

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Non negar di darmi pace. *Sung by Miss Harrop, etc. Printed for T. Straight, etc.* fol. XXXII. B. 22. (9.)

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[Another copy.] The Favourite Songs in...Il Re Pastore, *etc. Printed...for the Proprietor, etc.* [1757.] fol. XXXII. B. 2. (4.)

[Requiem. Exaudi orationem.] Arie, *etc. Berlin bei E. Bote & G. Bock.* fol. XVIII. B. 29. (13.)
*No. 18 of "Sammlung classischer Gesange für die Alt-Stimme," etc.*

[Requiem. Inter oves.] Arie, *etc. Berlin, Bei E. Bote & G. Bock.* fol. XVIII. B. 29. (15.)
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*See* Delizie dell' Opere. Le Delizie dell' Opere. Being...Songs...from...Operas compos'd by... Hasse, *etc.* fol. XXIII. B. 1.

**HASSLER** (Caspar) Sacrae Symphoniae, diversorum excellentissimorum authorum...Editio nova. Octava Vox. *Noribergæ. Apud Paulum Kaufmannum.* 1598. 4°. I. B. 30.

**HASSLER** (Hans Leo) Werke Hans Leo Hasslers ...Erster Teil. Werke für Orgel und Klavier, mit beigefügten Stücken von Jacob Hassler . . . herausgegeben von E. von Werra. 1903.
*See* Denkmaeler. Denkmäler der Tonkunst in Bayern, *etc.* Vierter Jahrg. II. Band. 1900, *etc.* fol. XXXVII. D. 6.

Werke ... Zweiter Teil. Lieferung 1. Bemerkungen zur Biographie H. L. Hasslers und seiner Brüder ... von A. Sandberger. Leiferung 2. Canzonette von 1590 und Neue Teutsche Gesang von 1596 . . . herausgegeben von R. Schwartz. 1904.
*See* Denkmaeler. Denkmäler der Tonkunst in Bayern, *etc.* Fünfter Jahrg. 1900, *etc.* fol. XXXVII. D. 7.

Hans Leo Hasslers Werke. Erster Band. Cantiones Sacrae für 4 bis 12 Stimmen. Herausgegeben von H. Gehrmann. 1894. *See* Denkmaeler. Denkmäler deutscher Tonkunst. Erste Folge, *etc.* Bd. II. 1892, *etc.* XXXVII. B. 2.

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Cantiones Sacræ, de Festis Præcipuis Totius Anni, 4, 5, 6, 7, 8 & plurium vocum...Editio Tertia, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pt. *Norbergæ, Typis & sumptibus Pauli Kaufmanni*, 1607. 4°. I. B. 19.

Lustgarten. Eine Sammlung deutsche Lieder zu vier, fünf, sechs und acht Stimmen...1601. Neue Ausgabe in kleiner Partitur . . . hergestellt von F. Zelle. *Leipzig, Breitkopf & Härtel*, 1887. fol. L. B. 14.
*Jahrg. XV. (Band XV.) of the "Publikation aelterer ...Musik-Werke" of the Gesellschaft für Musikforschung.*

**HASSLER** (Jacob) Ausgewählte Werke von C. Erbach ...Werke Hans Leo Hasslers...mit beigefügten Stücken von J. Hassler, *etc.* 1903. *See* Denkmaeler. Denkmäler der Tonkunst in Bayern, *etc.* Vierter Jahrg. Band II. 1900, *etc.* fol. XXXVII. D. 6.

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**HAUSER** (Ida) Kirchen-Lieder in geschichtlicher Folge. Gesammelt, mit Initialen und Randverzierungen ausgestattet von Frau Ida Hauser, *etc.* *Düsseldorf...Breidenbach & Comp.* fol. XI. B. 14.

**HAUSSMANN** (Valentin) Melchior Franck und Valentin Haussmann. Ausgewählte Instrumentalwerke, herausgegeben von F. Bölsche. 1904.
*See* Denkmaeler. Denkmäler deutscher Tonkunst. Erste Folge, *etc.* Bd. XVI. 1892, *etc.* fol. XXXVII. B. 16.

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II. Vocal Works.
  a. The Creation.
  b. Masses.
  c. The Seasons.
  d. Minor Sacred Works.
  e. Operas and Cantatas.
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III. Instrumental Works.
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Joseph Haydns Werke. Erste kritische durchgesehene Gesammtausgabe. *Breitkopf & Härtel: Leipzig, etc.* fol. LXXII. A. 1—
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Oeuvres Complettes de J. Haydn. Cahier I (III). 2 Nos. *Breitkopf & Härtel à Leipsic. obl.* fol. XXVIII. C. 10.
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a. The Creation.

Die Schoepfung, ein Oratorium ... The Creation, an Oratorio, *etc.* [Full Score.] *Vienna,* 1800. fol. XI. B. 24.
*Inserted in this copy, which formerly belonged to Rauzzini and contains his autograph, are various newspaper cuttings relating to Haydn and a programme of the Subscription Concert at Drury Lane on 10 Dec. 1800 at which "The Creation" was performed.*

Die Schoepfung ... The Creation, *etc.* [Full Score.] *Leipzig, bey Breitkopf & Härtel.* fol. XI. B. 25.

Haydn's Oratorio, The Creation ... in Full Score. *J. A. Novello: London,* 1859. fol. XI. E. 5.

Haydn's Oratorio, The Creation ... in Full Score. *London & New York, Novello, Ewer & Co.,* 1859. fol. XI. B. 27.

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**HAYDN** (Franz Joseph) [IV. Doubtful and Spurious Works.]

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V. Appendix.

*See* Bardouleau (R. F. J.) A Collection of Sacred Music from the...compositions of...Haydn...with ...Latin words thereto adapted, *etc.* fol. VI. A. 33.

*See* Bertie (W.) *Earl of Abingdon.* Twelve Sentimental Catches and Glees...the Accompaniments... by...Dr. Haydn, *etc.* *obl.* fol. XXVIII. A. 16. (1.)

*See* Corfe (J.) A Third Set of...Glees...arranged from the Melodies of...Haydn, *etc.* *obl.* fol. XXVIII. A. 22 (1.)

*See* Costellow (T.) Sunday's Amusement. A Selection of Sacred Music ... selected from ... Haydn, *etc.* 8°. IX. C. 24.

*See* Gardiner (W.) The Universal Prayer, adapted to compositions of Haydn, *etc.* fol. VI. A. 7. (11.)

*See* Haendel (G. F.) Selections from Handel, Haydn...*etc.* fol. VI. A. 15.

*See* Novello (V.) Novello's Collection of...Songs. Duets, Trios, Quartetts & Choruses...by Handel, Haydn & Mozart, *etc.* fol. XVII. C. 14. (2.)

*See* Novello (V.) The Congregational...Psalm and Hymn Book; consisting of...Adaptations from the Works of Handel, Haydn, *etc.* 4°. XVII. C. 3.

*See* Pratt (J.) A Collection of Anthems...selected from the Works of...Haydn, *etc.* fol. XVII. D. 7.

*See* Stone (J. T.) The Classical Organist... Compositions from the Works of...Haydn... arranged...for the organ, *etc.* *obl.* fol. XXVIII. C. 32.

*See* Thomson (G.) A Select Collection of...Scotch Airs...with...Accompaniments...by Haydn, *etc.* [1817–1818.] fol. XXXII. D. 5.

**HAYDN** (Franz Joseph) [V. Appendix.]

*See* Thomson (G.) A...Collection of...Welsh Airs ...with...Accompaniments...chiefly by J. Haydn, *etc.* fol. XXV. C. 33.

*See* Werner (G. J.) VI. Fugen in Quartetten... herausgegeben von...J. Haydn, *etc.* fol. LXI. C. 6. (3.)

**HAYDN** (Johann Michael) Instrumentalwerke I. Bearbeitet von L. H. Perger. 1907.
*See* Denkmaeler. Denkmäler der Tonkunst in Oesterreich, *etc.* xiv. Jahrg. Zweiter Teil. 1894, *etc.* fol. XXXIII. D. 34. (2.)

Graduale am Feste des heiligsten Namen Jesu (Salvos fac nos), für Sopran, Alt, Tenor, Bass, 2 Violinen, 2 Trompeten und Orgel...Partitur. *Wien, bei A. Diabelli & Comp., etc.* fol. VI. A. 2. (6.)

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Litaniae de Venerabili Sacramento I vocibus comitante Orchestra concinendae...Mit unterlegtem deutschen Texte. *Lipsiæ. Apud Breitkopf & Hartel.* fol. XI. B. 34.

Michael Haydn's Partitur-Fundament. Herausgegeben von P. Martin Bischofreiter, *etc.* *Salzburg.* 1833. *Verlag der Obersehen lithographischen Anstalt.* *obl.* fol. XXIX. B. 14. (2.)

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**HAYES** (Philip) Eight Anthems, *etc.* *H. Hardy, Oxford.* fol. XI. E. 2. (2.)

[Another copy.] Eight Anthems, *etc.* *H. Hardy, Oxford.* fol. XVIII. C. 29. (2.)

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The Lord descended from above, Anthem for four voices...arranged by Dr. John Clarke. *London...Birchall & Co., etc.* fol. VI. A. 2. (7.)

*See* Grétry (A. E. M.) Richard Cœur de Lion... by...Grétry...Dr. Hayes, *etc.* [1786.] *obl.* fol. XXVII. A. 9. (3.)

**HAYES** (William) Six Cantatas, *etc.* *London.* fol. XXXII. B. 21. (2.)

Cathedral Music in Score. [*Oxford*, 1795.] fol. XI. B. 35.

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*Word-books, newspaper-cuttings, etc., relating to the first performances are inserted.*

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Weltliche Werke. Bearbeitet von J. Wolf. 1907. *See* Denkmaeler. Denkmäler der Tonkunst in Oesterreich, *etc.* XIV. Jahrg. Erster Teil. 1894, *etc.* fol. XXXIII. D. 34. (1.)

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Church of England. The Order for the Burial of the Dead. [Harmonized by C. C. Spenser, N. A. Janssen & W. H. Cope.] [*London.*] 8°.
*Nos.* 30, 31 *of the 'Parish Choir.'* IX. A. 20. (32.)

Latin Rite. [*Antiphoners.*] Antiphonarium Romanum juxta Breviarium Sanctae Romanae Ecclesiae . . . Editio nova, *etc. Lugduni, Typis Amati Delaroche, etc.* 1760. 4°. IX. A. 25.

Latin Rite. [*Graduals.*] Graduale omnia sacrae missae cantica per totum annum ad usum . . . Ecclesiae et Diocesis Monasteriensis continens. Conscriptum ab Antonio Hesselmann, *etc. Monasterii.* 1841. *Sumtibus Librariae Hast & Riese.* fol. XLIX. A. 10.

Latin Rite. [*Missals.*] Missale ad vsum insignis ecclesie Sarum, *etc. Venundantur apud Franciscum byrckman,* 1527. fol. II. B. 22.
*Collation.* 8 *fol. without foliation or register. Fol. I–CXXXVIII. sigs. a–q in eights, r in ten.* 18 *fol. without numbers. A–C in sixes. Fol. B* 3 *and B* 4 *are missing, but have been supplied in MS. Fol. I–LXXII. sigs. A–I in eights. Fol. X is misprinted XIIII. Fol. I–LX. A–G in eights, H in four.*

Latin Rite. [*Missals.*] Missale secūdū vsum ecclesie ratispoñ. Sūma cum diligentia reuisum atq; correctū, *etc.* ([Col. fol. CCCXLVII. *verso.*] Liber missalis . . . In ciuitate Babenberga Impensis . . . Johannis pfeyl excusus ac feliciter finitus est. Anno . . . m.d.xviij, *etc.*) II. B. 21.
*Collation.* 8 *fol. without pagination; fol.* 1–188, *reg. sigs. a–z in eights, except a and b, which are in ten each. Fol.* 189–200, *sig.* $r = 6$, $s = 6$. *At fol.* 200 *register and foliation stop.* 16 *fol. containing prefaces with music.* 11 *fol. (of which fol.* 4 *is a woodcut) on vellum, containing Canon of Mass, etc. Fol.* 201–347 *foliation and register begin again. Sigs. A–M in eights; N in six; O–T in eights. The last three leaves are not foliated. Fol. LXI is misprinted LXVIII, and fol. CV, CI.*

Latin Rite. [*Processionals.*] [Processionale Monasticum pro omnibus sub regula sancti Benedicti militantibus.] [*Paris,* 1687.] 8°. IX. D. 17.
*Wanting the title-page.*

Latin Rite. [*Rituals.*] Rituale Romanum Urbani VIII . . . iussu editum Illyrica lingua. 2 pt. pp. 82, 450. *Romae Ex Typographia Sac. Congreg. de Propag. Fide.* 1640. 4°. II. E. 27.
*There is a second title-page in Croatian.*

**LITURGIES.**—[Lutheran Churches.] Cantica Sacra, quo ordinis et melodiis, per totius anni curriculum, in Matutinis & Vespertinis . . . cantari solent, una cum Lectionibus et Precationibus in unum volumen congesta pro S. Metropolitana Magdeburgensi Ecclesia, *etc. Excusa Magdeburgi . . . Typis Andreae Bezeli, etc.* 1613. fol. XLIX. A. 3.

**LIVERATÍ** (Giovanni) Solfèges d'Italie . . . revised . . . by G. Liveratí . . . 1st Book. Second Edition.
*London . . . H. Hill, etc. obl.* fol. XXVI. B. 14.

**LIVERY RAKE.** The Livery Rake and Country Lass. An Opera . . . with the Musick prefix'd to each Song. *London: Printed for J. Watts, etc.* 1733. 8°. X. E. 13. (11.)

**LLOYD** (Charles Harford) Hero & Leander. A Dramatic Cantata for Soprano & Barytone Solos, Chorus and Orchestra. The Libretto . . . by F. E. Weatherly . . . Full Score. *London & New York. Novello, Ewer & Co.* 1884. fol. XXIV. A. 5.

The Rosy Dawn. A Pastoral for mixed voices with accompaniment ad lib. Words by the Rev. Canon Bell. *London: Novello, Ewer & Co., etc.* 8°. X. F. 12. (15.)

**LLOYD** (John Frederick) The Parochial Psalmist; . . . Edited by J. F. Lloyd. Second Edition. *Dublin. J. M'Glashan, etc.* 1848. 8°. XVIII. E. 29.

**LOCATELLI** (Pietro) XII Concertos in Eight Parts . . . Opera Prima. [Parts.]
*London . . . I. Walsh, etc.* fol. LX. D. 2. (11.)

VI Sonatas for two German Flutes or two Violins with a Thorough Bass for the Harpsicord or Violoncello . . . Opera Terza. [Parts.]
*London . . . I. Walsh, etc.* fol. LIX. D. 8.

XII Sonate à Flauto Traversiere Solo è Basso . . . Opera Secondo. *In Amsterdam, appresso l'Autore.* fol. II. B. 16.
*The Composer's autograph is on the title-page.*

X Sonate. VI à Violino Solo e Basso, e IV à tre . . . Opera Ottava. *Amsterdam apresso l'Autore.* fol. LXII. B. 13. (9.)

**LOCKE** (Matthew) The English Opera, or The Vocal Musick in Psyche, with the Instrumental Therein Intermix'd. To which is Adjoyned the Instrumental Musick in the Tempest, *etc. London, Printed by T. Ratcliff, and N. Thompson for the Author, etc.* 1675. 4°. I. C. 27.

Matthew Locke his Little Consort of Three Parts: containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In two several Varieties: The first 20 are for Two Trebles and a Basse: The last 20 for Treble, Tenor & Basse. To be performed either alone or with Theorbo's and Harpsecord. Treble. (Treble and Tenor.) (Bassus.) 3 pt. *London, Printed by W. Godbid for John Playford . . . 1656. obl.* 4°. I. F. 12.

The . . . Songs, Airs & Chorusses . . . in . . . Macbeth in Score . . . Revised & corrected by Dr. Boyce, *etc. London . . . Longman & Broderip, etc.* fol. XXIV. A. 7.

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[Macbeth.] Praise God on high! Sacred Cantata . . . written by A. Morland, and adapted to the . . . Music . . . by M. Locke . . . The Introduction, Symphonies and Accompaniment arranged for the Organ or Piano Forte by E. J. Westrop. *London . . . E. Ransford, etc.* fol. XXIV. A. 6. (4.)

Melothesia: or Certain General Rules for Playing upon a Continued-Bass. With a choice Collection of Lessons for the Harpsichord and Organ of all Sorts . . . All carefully reviewed by M. Locke . . . The First Part. *London, Printed for J. Carr, etc.* 16[73]. *obl.* 4°. II. C. 31.

*The title-page is slightly mutilated. The Lessons are by M. Locke, Chr. Preston, John Roberts, Will. Gregorie, Will. Hall, Rob. Smith, John Banister, J. Moss, and G. Diesner.*

*See* Cantica Sacra. Cantica Sacra . . . Composed by . . . Mr. Matth. Locke, *etc.* 1674. fol. I. G. 4.

*See* Courtly Masquing Ayres. Courtly Masquing Ayres . . . of two Parts . . . by . . . M. Lock, *etc.* 1662. *obl.* 4°. I. F. 8.

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A Review of some short Directions in performance of Cathedral Service Published for the Information of such, as may be called to Officiate in Cathedrall or Collegiate Churches ... The Second Edition With many...Additions, *etc.* pp. 72. *Oxford. Printed By W. Hall, for Richard Davis...*1664. 12°. I. E. 3.

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Roland. Tragédie mise en musique . . . Seconde Édition. Gravée par H. de Baussen. *A Paris . . .* 1709. fol. XXXII. D. 1.

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**MEE** (John Henry) Missa Solemnis in B flat major for four solo voices, double chorus, orchestra and organ...The Pianoforte accompaniment arranged ... by B. Haynes. *London & New York. Novello, Ewer and Co.* 1888. 8°. IX. G. 5. *A presentation copy from the composer.*

**MEGLIO** (Vincenzo de) Eco di Napoli. 50 Celebri Canzoni Popolari Napolitane per Canto e Pianoforte colla traduzione italiana, raccolte dal Maestro V. de Meglio. *Ricordi. Milano, etc.* 8°. X. F. 18. (2.)

**MÉHUL** (Etienne Nicolas) La Chasse du Jeune Henri. Ouverture ... arranged as a Quintett ... by N. Mori. [Parts.] *London...E. Lavenu, etc.* fol. LXI. B. 2. (10.)

[Les Deux Aveugles de Toledo.] Ouverture...für das Pianoforte eingerichtet. *Bei B. Schott in Mainz. obl.* fol. XXIX. A. 27. (19.)

Partition d'une Folie. Opéra en deux Actes, paroles de Bouilly, *etc.* *A Paris. Chez Pleyel, etc.* fol. XXIV. A. 25. (1.)

Joseph. Opéra en trois actes, paroles de M. A. Duval, *etc.* [Full Score.] *A Paris, au Magasin de Musique dirigé par M^rs Chérubini, Méhul, etc.* fol. XXIV. A. 23. *The title-page bears the autograph of Sir G. T. Smart.*

Joseph...Opéra en deux Actes avec paroles Françoises et Allemandes...Clavierauszug. *Bonn chez N. Simrock. obl.* fol. XXVI. B. 20.

Joseph ou Jacob et ses fils en Egipte, arrangé pour le Piano-Forté, avec paroles françoises et allemandes. *Bonn et Cologne, chez N. Simrock. obl.* fol. XI. C. 21.

Joseph. Oper in drei Aufzügen...Clavier-Auszug. *Braunschweig bei G. M. Meyer j^r. obl.* 8°. IX. F. 17.

[Joseph. The overture and eight vocal numbers, adapted to English words by W. Hawes.] 9 Nos. *London...W. Hawes, etc.* fol. VI. A. 11. (18.)

Joseph et ses Frères. Opera...arrangée pour Deux Violons, Alto & Violoncelle—par H. L. Spengel. [Parts.] *Chez B. Schott à Mayence.* fol. LXI. C. 1. (14.)

[Joseph. À peine au sortir.] In Life's early morning. Song, *etc.* *R. & J. E. Taylor, etc.* [*London.*] fol. XI. E. 27. (26.)

[Joseph. À peine au sortir.] The Lord my Pasture ...adapted and harmonized for one or four voices with a separate accompaniment for the pianoforte or organ...by A. Wright. *London... R. Cocks and Co., etc.* fol. VI. A. 11. (19.)

Mélidore et Phrosine. Drame Lyrique en trois actes. Paroles du Citoyen Arnault, *etc.* [Full Score.] *A Paris. Chez les Citoyens Cousineau, etc.* fol. XXIV. a. 25. a.

Les Trois Dernières Romances de Méhul, précédées des Discours qui ont été prononcés sur sa Tombe, *etc.* *A Paris, chez M^me Benoist, etc.* fol. XXXII. B. 23. (15.)

**MÉHUL** (Etienne Nicolas) Trois Sonates pour le Clavecin ou Piano Forte...Op. 1er. *A Paris, chez Le Duc, etc. obl.* fol. XXIX. A. 23. (6.)

Trois Sonates pour le Clavecin ou piano-forte avec accompagnement de Violon...2me Livre. [Parts.] *A Paris. Chez Le Duc, etc. obl.* fol. XXIX. B. 13. (3.)

Stratonice. Comédie héroique en un Acte et en Vers, par Mr Hoffmann...gravée par Huguet, *etc.* [Full Score.] *A Paris. Chez Mrs Cousineau, etc.* fol. XXIV. A. 24.

**MEIGNEN** (Leopold) The Harp that once thro' Tara's Halls, arranged for the Spanish guitar. *Philadelphia. Griffith & Simon, etc.* 1833. *s. sh.* fol. X. F. 6. (10.)

**MELISMATA.** Melismata. Musicall Phansies. Fitting the Court, Citie, and Country Humours. To 3, 4, and 5 Voyces, *etc.* [Edited by Thomas Ravenscroft.] *London, Printed by William Stansby for Thomas Adams.* 1611. 4°. II. E. 41. (3.)

**MELL** (David) *See* Courtly Masquing Ayres. Courtly Masquing Ayres...of Two Parts...by... D. Mell, *etc.* 1662. *obl.* 4°. I. F. 8.

**MELPOMENE.** Melpomene Coronata da Felsina. Cantate Musicali à voce sola, date in luce da Signori Compositori Bolognesi, *etc.* *In Bologna per Giacomo Monti.* 1685, *etc. obl.* 8°. I. F. 3. (2.)

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix)

*Arrangement.*

I. Vocal Works.
- a. Oratorios, Sacred Cantatas and Choral Music.
- b. Operas, Secular Cantatas and Choral Music.
- c. Songs.
- d. Duets and Four-Part Songs.

II. Instrumental Works.
- a. Collections.
- b. Orchestral Works.
- c. Pianoforte and Orchestra.
- d. Violin and Orchestra (or Piano).
- e. Chamber Music.
- f. Organ.
- g. Piano (Solo and Duet).
- h. Violoncello and Piano.

III. Appendix.

I. Vocal Works.

a. Oratorios, Sacred Cantatas and Choral Music.

Christus.

Recitative und Chöre aus dem unvollendeten Oratorium Christus...Op. 37...Partitur. *Leipzig, bei Breitkopf & Härtel, etc.* fol. XVII. B. 4.

Recitative und Chöre aus ... Christus ... Op. 97 ... Klavierauszug. *Leipzig, bei Breitkopf & Härtel, etc.* fol. XVII. B. 10. (2.)

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix) [I Vocal Works.]

Recitatives, Trio and Choruses composed for an Oratorio entitled Christus ... the English Version by W. Bartholomew. Op. 97. [P.F. Score.] *London, Ewer & Co., etc.* fol. XVII. B. 11. (3.)

Christus. An unfinished Oratorio ... Op. 97 ... English version by W. Bartholomew. [P.F. Score.] *London, Novello, Ewer & Co., etc.* 8°. IX. G. 10. (1.)

Christus. An unfinished Oratorio ... Op. 97 ... English version by W. Bartholomew. *London, Novello Ewer & Co., etc.* 8°. IX. A. 9. (3.)

Christus...Op. 97, *etc.* [P.F. Score.] *London & New York, Novello, Ewer and Co.* 8°. IX. G. 9. (2.)

Da pacem Domine.—Grant us Thy Peace.—Motett... for four voices...P. F. Score. *London, J. A. Novello, etc.* fol. XVII. B. 8. (2.)

Elijah.

Elias. Ein Oratorium, nach Worten des alten Testaments...Op. 70. Partitur. *Bei N. Simrock in Bonn, etc.* fol. XVII. B. 2. (1.)
*There is a second lithographed title-page, dated* 1847. *In this copy are inserted the title-page of the English Vocal Score & the English Text. A presentation copy from the Composer to the Sacred Harmonic Society, with an autograph inscription on the English title-page.*

Elijah...The English Version by W. Bartholomew... Piano-Forte Arrangement by the Author. *London... Ewer & Co. etc.* fol. XVII. B. 3.
*A Presentation Copy to J. W. Windsor with the autograph of Bianchi Taylor.*

Elijah, an Oratorio...Op. 70. Piano-Forte Arrangement by the Author. *London...Ewer and Co., etc.* 8°. IX. G. 6.

Elias...Organo, nach dem Original-Manuscript des Componisten. *Bonn bei N. Simrock.* fol. XVII. B. 2. (2.)

Nine Airs...Arranged for the Organ...by G. Calkin. In Two Books. *London, Ewer & Co., etc.* fol. LIX. E. 1. (11.)

A Selection of Choruses.. arranged...for the organ, by C. Steggall, *etc.* Nos. 3, 4. *London, Ewer & Co., etc.* fol. LIX. E. 1. (10.)

Elijah. Overture, for two Performers. [P. F.] *London...Ewer & Co., etc.* fol. LIX. D. 25. (4.)

[Heilig ist der Herr.] Sanctus, adapted to a subject from...Elijah by R. G. Wesley, *etc.* *London, Ewer & Co. etc.* fol. XVII. B. 8. (9.)

[Der Herr dein Gott wird selber mit dir wandeln.] Responses to the Commandments (No. 3)...Arranged from a Passage in Mendelssohn's Elijah by W. Pardoe, *etc.* *Ewer & Co., London.* fol. XVII. B. 8. (8.)

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix) [I. Vocal Works]

[Wirf dein Anliegen auf den Herrn.] Sanctus & Responses to the Commandments Arranged...from Mendelssohn's Elijah by J. G. Boardman. *London, Ewer & Co., etc.* fol. XVII. B. 8. (7.)

Hear my Prayer, O God. Hymn for a Soprano and Chorus, with an Accompaniment for the Organ or Piano-Forte, the words by W. Bartholomew, *etc.* *London...Ewer & Co., etc.* fol. XVII. B. 9. (4.)

Hear my Prayer, *etc.* *London: Boosey and Co., etc.* 4°. X. F. 6. (11.)
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Hymn ['Lass, O Herr'] for a Contralto voice and chorus with accompaniment of Orchestra or Organ or Piano-Forte...Op. 96...With Organ or Piano. *London, Ewer & Co., etc.* fol. XVII. B. 8. (5.)

[Another copy.] Hymn for a Contralto Voice and Chorus...Op. 96. *London, Ewer & Co., etc.* fol. XVII. B. 11. (2.)

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[Another edition.] Hymn of Praise...Op. 52. The English version by J. A. Novello. Full Score. *London & New York. Novello, Ewer and Co.* fol. XVII. B. 6.

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Responses to the Commandments. *London, J. J. Ewer & Co., etc.* fol. XVII. B. 8. (10.)

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St. Paul.

Paulus. Oratorium nach Worten der heiligen Schrift ...Opus 36. [Full Score.] *Bonn, bey N. Simrock, etc.* fol. XVII. A. 9.

*A Presentation Copy to T. Bowley from the Composer, with an autograph inscription, dated 5 July, 1844. On a fly-leaf is an autograph inscription by the Prince Consort, who used this copy at a performance on 2 June, 1845.*

[Another Edition.] Paulus, *etc.* [Full Score.] *Bonn, bey N. Simrock, etc.* fol. XVII. A. 10.

*In this edition the portrait has a facsimile of the Composer's signature and the verso of p. 369 has a catalogue of Simrock's publications.*

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix) [I. Vocal Works.]

St. Paul...(The English Version adapted by W. Ball) ...The Piano Forte Accompaniment arranged by the Composer. *London, J. A. Novello, etc.* fol. XVII. A. 11.

St. Paul...Second Edition. *London... J. A. Novello, etc.* fol. XVII. A. 12.

*This edition has a second title-page, with an illustration in outline from a cartoon by Raphael.*

F. Mendelssohn Bartholdy's Oratorio, 'St. Paul,' in vocal score, with a separate accompaniment for the Organ or Pianoforte by the Composer...revised by V. Novello. *London...J. A. Novello, etc.* 8°. IX. G. 7.

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Te Deum et Jubilate for the Morning Service for Soli and Chorus, with organ accompaniment . . . The Te Deum. *London...Ewer & Co., etc.* fol. XXIV. B. 5. (3.)

[Te Deum.] We Praise Thee, O God...for Soli and Chorus, with organ accompaniment. [Score & Parts.] *Ewer & Co.: London.* fol. XVII. B. 9. (1.)

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b. Operas, Secular Cantatas and Choral Music.

[An die Künstler.] Cantata from Schiller's Poem 'To the Sons of Art,' the English version by W. Bartholomew, composed for Male Voices, Quartet & Chorus, with Accompaniments of Brass Instruments or Piano-Forte, *etc.* *London, Ewer & Co., etc.* fol. XVII. B. 11. (1.)

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[An die Künstler.] To the Sons of Art ... Cantata ...English Version by W. Bartholomew. *London. Novello, Ewer & Co., etc.* 8°. X. C. 2. (4.)

Chorusses of Sophocles' Antigone. The words written and adapted by W. Bartholomew ... Op. 55. [P. F. Score.] *London. J. J. Ewer & Co., etc.* fol. XXIV. A. 29. (1.)

*On p. 2 are the autographs of C. Kemble, W. Bartholomew and G. Bartley, dated Feb. 10, 1846.*

Antigone. Chorusses of Sophocles. The words written and adapted by W. Bartholomew ... Op. 55. [P. F. Score.] *London. Novello, Ewer & Co.* 8°. X. C. 3. (1.)

Athalie.

Athalia von Racine...Op. 74...Partitur. *Leipzig, bei Breitkopf & Hartel, etc.* fol. XVII. A. 13.

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Athalie. (Racine.)...Op. 74. The English words by W. Bartholomew. Full Score. *London: Novello, Ewer & Co.* fol. XVII. A. 14.

The Music to Racine's Athalie, with an English adaptation of the Lyrics by W. Bartholomew ... Op. 74. [P. F. Score.] *London: Novello, Ewer & Co., etc.* 8°. X. B. 31.

The Music to Racine's Athalie...Pianoforte Score. *London, Ewer & Co., etc.* fol. XVII. A. 15.
*Newspaper cuttings relating to various performances of the work are inserted.*

[Another Edition.] The Music to Racine's Athalie... Pianoforte Score. *London, Ewer & Co., etc.* fol. XVII. A. 16.

The Music to Racine's Athalie...Op. 74, *etc.* [P. F. Score.] *London, Ewer & Co., etc.* 8°. X. C. 3. (2.)

Ouverture. Op. 74. [Full Score.] fol. LIX. D. 18.
*Wanting the title-page.*

War March of the Priests...Arranged for the Organ by C. Steggall. *London. Ewer & Co., etc.* fol. LIX. E. 1. (9.)

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Fest Gesang [zur Säcularfeier der Erfindung der Buchdruckerkunst]. Hymns of Praise for Male Voices ... with an accompaniment for the Pianoforte or Organ ... The words written and adapted by W. Bartholomew. *London...Ewer & Co., etc.* 8°. XXIV. B. 5. (2.)

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Die erste Walpurgisnacht. Ballade von Goethe (für Chor und Orchester). Op. 60. Partitur. *Leipzig. C. F. Peters.* fol. XXIV. B. 6. a. (2.)

The First Walpurgis Night. A Poem by Goethe ... Op. 60. The English Version by W. Bartholomew. [P. F. Score.] *London & New York. Novello, Ewer and Co.* 8°. X. C. 1. (1.)

The First Walpurgis night...Op. 60. [P. F. Score.] *London...J. J. Ewer & Co., etc.* fol. XXIV. B. 3.

Heimkehr aus der Fremde.

Heimkehr aus der Fremde. Liederspiel in einem Akt ...Op. 89...Partitur, *etc.* *Leipzig, bei Breitkopf & Härtel, etc.* *obl.* fol. XXVI. B. 21.

Son and Stranger. An Operetta, the English Text ... adapted . . . by H. F. Chorley . . . Op. 89, *etc.* [P. F. Score.] *London: Novello, Ewer & Co., etc.* 8°. X. C. 2. (1.)

Son and Stranger...Pianoforte Score. *London, Ewer & Co., etc.* fol. XXIV. A. 26.

Lisbeth ou la Cinquantaine. Opéra Comique en deux Actes. [Vocal Score.] [*Paris.*] 8°. X. E. 20. (2.)
*Wanting the Title-page.*

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix) [I. Vocal Works.]

Ouverture...Op. 89...Partitur. *Leipzig... Breitkopf & Härtel.* *obl.* fol. LXX. C. 13.

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Die Hochzeit des Camacho . . . Oper in zwei Acten nach dem Spanischen des Cervantes. Clavier-Auszug vom Componisten. *Berlin bei F. Lane, etc.* *obl.* fol. XXVI. B. 22.
*Imperfect, wanting the Overture, Nos. 1, 8, 9 & 10.*

[Die Hochzeit des Camacho.] Ouverture. [P. F. Duet.] *Leipzig, bei F. Hofmeister.* *obl.* fol. XXIX. A. 31. (4.)

Loreley.

Finale des ersten Aktes . . . gedichtet von E. Geibel ...Op. 98...Partitur. *Leipzig, bei Breitkopf & Härtel, etc.* fol. XXIV. B. 6. (1.)

A Finale to the...Opera Loreley, the English version ...by W. Bartholomew...Op. 98. [P. F. Score.] *Ewer & Co. London, etc.* fol. XXXII. B. 14. (4.)

Loreley . . . Op. 98 . . . English Version by W. Bartholomew. [P. F. Score.] *London. Novello, Ewer & Co., etc.* 8°. X. C. 2. (3.)

[Another edition.] Loreley . . . Op. 98 . . . English Version by W. Bartholomew. [P. F. Score.] *London & New York. Novello, Ewer and Co.* 8°. X. C. 2. (2.)

Ave Maria für Sopran Solo und weiblichen Chor... Op. 98. No. 2...Partitur. *Leipzig u. Winterthur, J. Rieter-Biedermann, etc.* fol. XXIV. B. 5. (6.)

Ave Maria. Soprano Solo & Chorus, *etc.* *London. Novello, Ewer & Co., etc.* fol. XXV. B. 26. (7.)

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Œdipus in Kolonos des Sophocles...Op. 93... Partitur. *Leipzig, bei Breitkopf & Härtel, etc.* fol. XXIV. B. 1.

Œdipus at Colonos (Sophocles)...Op. 93...English Version by W. Bartholomew. [P. F. Score.] *London, Novello, Ewer & Co., etc.* 8°. X. C. 3. (3.)

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Ein Sommernachtstraum.

Ein Sommernachtstraum, von Shakespeare...Op. 61. Partitur. *Leipzig, bei Breitkopf & Härtel, etc.* fol. XXIV. A. 27.

Ein Sommernachtstraum...Op. 61. [Full Score.] *Leipzig. C. F. Peters.* fol. XXIV. B. 6. a. (1.)

The Music to Shakespere's Midsummernight's Dream Op. 61. [P. F. Duet.] *London...J. J. Ewer & Co., etc.* fol. XXIV. A. 28.

**MENDELSSOHN-BARTHOLDY** (Jacob Ludwig Felix) [I. Vocal Works.]

Hochzeitsmusik u. Elfenreigen ... für das Pianoforte übertragen...von F. Liszt. *Leipzig... Breitkopf & Härtel.* fol. **LIX. D. 7. (11.)**

Hochzeit-Marsch Op. 61. [P. F. solo.] *Leipzig. bei Breitkopf & Hartel.* fol. **LIX. D. 28. (4.)**

The Wedding March, for the Piano Forte, solo, from Op. 61. *London...Ewer & Co., etc.* fol. **LXII. D. 18. (3.)**

c. Songs.

Lieder und Gesänge für eine Singstimme mit Begleitung des Pianoforte...Neue Ausgabe. *Leipzig: Breitkopf & Hartel, etc.* 8°. **X. C. 1. (2.)**

The Garland, by T. Moore, *etc.* [Song.] *London... J. J. Ewer & Co., etc.* fol. **XXIV. B. 4. (6.)**

[Another Copy.] The Garland, *etc.* *London... J. J. Ewer & Co., etc.* fol. **XXIV. B. 6. (3.)**

Zwei Gesänge mit Begleitung des Pianoforte. [1.] 'Ich hör' ein Vöglein locken,' von A. Böttger. [2.] Todeslied der Bojaren...v. K. Immermann. *Leipzig, bei C. A. Klemm, etc.* fol. **XXXII. C. 20. (1.)**

[2 Gesänge. No. 1. Ich hör ein Vöglein locken.] I hear a small Bird calling. Song, with Piano-Forte accompaniment. *London...Ewer & Co., etc.* fol. **XXIV. B. 4. (7.)**

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[12 Gesänge. Op. 8. No. 12.] Zuleika and Hassan. [Vocal Duet.] *London...Ewer & Co., etc.* fol. **XXIV. B. 4. (14.)**
*No. 12 of Book 1 of 'The Siren.'*

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[12 Gesänge. Op. 19. No. 2.] Das erste Veilchen, *etc.* *Leipzig, Breitkopf und Härtel.* fol. **XXXII. C. 20. (8.)**

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*See* Henselt (A.) Rhapsodie . . . par A. Henselt, et Prélude et Fugue . . . par J. Moscheles. fol. LXII. D. 10. (8.)

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*See* Haendel (G. F.) Belsazer. Oratorium . . . bearbeitet von J. F. von Mosel. fol. IV. C. 20.

**MOSKOWA**, *Prince of.* *See* Ney.

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*See* Beethoven (L. van) [*Die Ruinen von Athen.*] Beethoven's Music to . . . The Ruins of Athens, the Piano-forte parts, arranged . . . by A. S. Mounsey, *etc.* fol. XVIII. C. 13. (3.)

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- c. Operas.
- d. Airs, Canons and Songs.

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- a. Miscellaneous Collections.
- b. Symphonies.
- c. Miscellaneous Orchestral Music.
- d. Concertos.
- e. Chamber Music.
- f. Sonatas.
  - 1. For Pianoforte.
  - 2. For Violin and Pianoforte.
- g. Minor Pianoforte Music.

IV. Doubtful and Spurious Works.

V. Appendix.

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I. Collected Works.

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II. Vocal Works.

a. Masses.

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[Mass in C. Köch. Verz. No. 317.] Agnus Dei.—Lamb Enthroned.—English words by W. Bartholomew. *London: Augener & Co., etc.* fol. XVII. B. 21. (11.)

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[Mass in C. Köch. Verz. No. 317.] Agnus Dei. *London ... Birchall & Co., etc.* fol. XVIII. B. 31. (10.)

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Mass No. XII. *See* infra: [*Doubtful and Spurious Works.*]

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Partitur des Dies Irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, Lacrymosa, Domine Jesu und Hostias von W. A. Mozart's Requiem, so wie solche Mozart eigenhändig geschrieben, und Abbé Stadler in genauer Übereinstimmung mit dem Mozart'schen Original, copirt hat. Nebst Vorbericht und Anhang herausgegeben von A. André. Original-Ausgabe. *Offenbach a.M., bei J. André. obl.* fol. **XI. C. 29.**

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Deus, tibi laus et honor. *See* infra: [*König Thamos. Gottheit über alle mächtig.*]

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Have Mercy, O Lord. *See* infra: [*König Thamos. Ihr Kinder des Staubes.*]

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c. Operas.

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Il Dissoluto Punito osia Il Don Giovanni...Ridotto per il Pianoforte da A. E. Müller.
*Presso Breitkopf e Härtel in Lipsia.* *obl.* fol. **XXVI. B. 34.**

Don Giovanni . . . translated into English . . . by N. Macfarren. [P.F. Score.] *London, Novello, Ewer and Co., etc.* 8°. **X. C. 9.**

Don Juan...a grand Operatic Drama, in two Acts ...selected from the...music in Mozart's Il Don Giovanni, adapted...by H. R. Bishop...the poetry by T. Pocock. *London... Goulding, D'Almaine, Potter & Co., etc.* [1817.] fol. **XVIII. D. 6. (11.)**

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L'Enlèvement du Serail (Die Entführung aus dem Serail.) Opéra en trois Actes imité de l'allemand par le Cᵗᵉ Moline, redigé par I. Pleyel...Arrangé pour le Clavecin por C. G. Neefe. *Chez N. Simrock à Bonn.* *obl.* fol. **XXVI. C. 1.**

**MOZART** (Wolfgang Amade) [II. Vocal Works.]

Belmonte et Constance. Opéra...arrangé à quatre mains pour le Pianoforte par C. F. Ebers. *Berlin, chez F. Laue.* *obl.* fol. **XXIX. C. 8.**

L'Enlèvement du Serail . . . Opera . . . arrangée en Quatuors à Deux Violons Alto & Violoncelle. [Parts.] *Chez N. Simrock à Bonn.* fol. **LXI. B. 2. (5.)**

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Idomeneo.

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Le Nozze di Figaro. Dramma giocoso in quattro atti, *etc.* [Full Score.] *Bonna e Colonia, presso N. Simrock.* fol. XXIV. C. 9.

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*See* Bishop (*Sir* H. R.) The Marriage of Figaro. . . partly selected from Mozart, *etc.* [1819.] fol. XVIII. D. 8. (1.)

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L'Oca del Cairo. . .Opera buffa in due atti di Varesco . . .in einem Klavierauszug gebracht von J. André. *Offenbach a/M, bei J. André. obl.* fol. XXVI. B. 38.

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Concerto pour le Clavecin ou Pianoforte...Oeuvre 49. [Köch. Verz. No. 450. Parts.] *A Vienne chez Artaria et Comp. obl.* fol. & fol. **LX. E. 3. (21.)**

The Grand Concerto [Köch. Verz. No. 450] for the Piano Forte, *etc. London...Preston, etc.* fol. **LXII. D. 20.**

Mozart's . . . Concertos . . . arranged for the Piano Forte...by J. B. Cramer. No. 2. [Köch. Verz. No. 450.] *London, Cramer & Co., etc.* fol. **LIX. E. 16. (2.)**

Concerto pour le Piano Forte...Oeuvre 20me. [Köch. Verz. No. 151. Parts.] *Offenbach. J. André, etc.* fol. **LX. E. 3. (4.)**

Concerto pour le Clavecin ou Forte Piano avec accompagnement de plusieurs instruments...Oeuvre 15me. [Köch. Verz. No. 153. Parts.] *Offenbach. J. André, etc.* fol. **LX. E. 3. (3.)**

Concerto pour le Clavecin ou Forte-Piano...Oeuvre 21. [Köch. Verz. No. 156. Parts.] *Offenbach. J. André.* fol. **LX. E. 3. (5.)**

[Concerto for P. F. Köch. Verz. No. 156.] Mozart's ...Concerto No. 7 arranged [for P. F., Flute, Violin & Violoncello] by Hummel. [Parts.] *London... S. Chappell, etc.* fol. **LXI. E. 3. (5.)**

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

Grand Concert pour le Piano-Forte, avec les parties d'orchestre, *etc.* [Köch. Verz. No. 459. Parts.] *à Bonn, chez N. Simrock, etc.* fol. **LX. E. 3. (1.)**

Mozart's...Concertos...arranged for the Pianoforte, with . . . Flute, Violin and Violoncello, by J. B. Cramer. No. 1. [Köch. Verz. No. 459. Parts.] *London...J. B. Cramer, etc.* fol. **LIX. E. 15. a.**

Concert pour le Pianoforte...No. 8. [Köch. Verz. No. 466.] *Leipzig. Breitkopf & Härtel. obl.* fol. & fol. **LX. E. 3. (16.)**

[Concerto for P. F. Köch. Verz. No. 466.] Grand Quintuor pour 2 Violons, 2 Altos, et Violoncello, *etc.* [Parts.] *Vienne. Au Magasin de l'imprimerie chimique, etc.* fol. **LXI. B. 1. (13.)**

Mozart's Twelve...Concertos arranged for the Piano Forte ... Flute, Violin & Violoncello ... by J. N. Hummel...No. 1. [Köch. Verz. No. 466.] *London...S. Chappell, etc.* fol. **LIX. E. 16. (1.)** *The P. F. part only.*

A Grand Concerto, for the Piano Forte [Köch. Verz. No. 466]...The Accompaniments adapted for a German Flute, Two Violins, Two Tenors, Bass & Double Bass...by...J. B. Cimador. The Cadenza ...by J. B. Cramer. [Parts.] *London... Monzani & Hill, etc.* fol. **LXII. D. 20.**

No. 6 des six grands concertos pour le Piano-Forté... Oeuvre 82. [Köch. Verz. No. 467. Parts.] *Offenbach, J. André. obl.* fol. & fol. **LX. E. 3. (22.)**

Concert pour le Pianoforte...No. 1. [Köch. Verz. No. 467. Parts.] *Breitkopf et Härtel... Leipsic. obl.* fol. & fol. **LIX. E. 15. a.** *Wanting the Viola, Flute, 2 Horn, Trumpet and Drum parts. The 1st Violin is in MS.*

Grand Concert pour le Piano Forte, *etc.* [Köch. Verz. No. 482. Parts.] *Augsbourg, chez Gombart & Comp., etc.* fol. **LX. E. 3. (2.)**

Concertos, arrangés pour Piano...par J. N. Hummel ...No. 6, *etc.* [Köch. Verz. No. 482.] *Braunschweig & New York, H. Litolff, etc.* 4°. **XXIX. C. 9. (4.)**

No. 5 des six grands concertos pour le Piano-Forte... Oeuvre 82. [Köch. Verz. No. 488. Parts.] *Offenbach, J. André, etc.* fol. **LX. E. 3. (9.)**

Concert pour le Pianoforte ... No. 2. [Köch. Verz. No. 488. Parts.] *Breitkopf et Härtel... Leipsic. obl.* fol. & fol. **LIX. E. 15. a.**

No. 3 des six grands concertos pour le Piano-Forté... Oeuvre 82. [Köch. Verz. No. 491. Parts.] *Offenbach. J. André. obl.* fol. & fol. **LX. E. 3. (18.)**

Concert pour le Pianoforte...No. 7. [Köch. Verz. No. 491. P. F. Part.] *Breitkopf et Härtel... Leipsic. obl.* fol. **LIX. E. 15. a.**

Concerto pour le Clavecin ou Fortepiano...Œuvre posthume No. 1. [Köch. Verz. No. 503. Parts.] *A Bonn chez Simrock. obl.* fol. and fol. **LX. E. 3. (19.)**

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

A Grand Concerto for the Piano Forte [Köch. Verz. No. 503] . . . The Accompaniments adapted for a German Flute, Two Violins, Two Tenors, Bass and Double Bass . . . by . . . J. B. Cimador. [Parts.] [*London*] *Monzani & Hill, etc.* fol. LXII. D. 20.

Concert [Köch. Verz. No. 537] No. 20. D dur . . . Neue Ausgabe . . . für Pianof. allein. *Leipzig . . . Breitkopf & Härtel.* fol. LIX. E. 15. (6.)

No. 2 des six grands concertos pour le Piano-Forte . . . Œuvre 82. [Köch. Verz. No. 595. Parts.] *Offenbach, J. André, etc.* fol. LX. E. 3. (8.)

A Grand Concerto for the Piano Forte [Köch. Verz. No. 595] . . . The Accompaniments adapted for a German Flute, Two Violins, Two Tenors, Bass & Double Bass . . . by J. B. Cimador. [Parts.] *London . . . Monzani & Hill, etc.* fol. LXII. D. 20.

[Concerto for P. F. Köch. Verz. No. 595.] Grand Quintuor pour 2 Violons, 2 Altos et Violoncello, *etc.* *Vienne. Au Magasin de l'imprimérie chimique, etc.* fol. LXI. B. 1. (II.)

e. Chamber Music.

Collection Complette des Quatuors Quintetti & Trio de A. Mozart. Gravée par Richomme. [Parts.] *à Paris chez Pleyel, etc.* fol. LIX. E. 9.

Collection complète des Quintette Quatuors et Trio de W. A. Mozart. 2e Édition. [Parts.] *Paris, etc.* fol. LIX. E. 10.

Zwei Duette für Violine & Viola . . . Op. 28. [Köch. Verz. Nos. 423, 424.] *Offenbach a/m., bei J. André.* fol. LXII. B. 18. (6.)

Trios für Pianoforte, Violine & Violoncell . . . (No. 1) (No. 6) . . . [Köch. Verz. Nos. 502 & 496.] Neue Ausgabe, *etc.* 2 Nos. [Parts.] *Offenbach a/M., bei J. André.* fol. LXII. A. 7. (3.)

Trio [Köch. Verz. No. 254] Piano Forte, Violin & Violoncello. [Parts.] *London . . . J. A. Novello, etc.* fol. LXI. E. 8. (II.)

*No. 62 of 'Chefs d'Œuvre de Mozart.'*

Terzett. [P. F., Violin and Violoncello. Köch. Verz. No. 496. Parts.] *Londres . . . F. Linley, etc.* fol. *'Le Tout Ensemble,' No.* 1. LXII. D. 20.

[Trio for P. F. Köch. Verz. No. 498.] Quintetto pour 2 Violons, 2 Altos et Violoncelle . . . arrangé . . . par F. Tornich. [Parts.] *à Paris aux adresses ordinaires.* fol. LXI. B. 1. (10.)

[Trios. Köch. Verz. Nos. 548, 542 & 498.] Three Quartettos, for Two Violins, Tenor & Violoncello . . . Arranged . . . by W. Watts. [Parts.] *London . . . E. Riley, etc.* fol. LXI. E. 2. (2.)

Three Sonatas for the Piano Forte or Harpsichord . . . Violin & Violoncello . . . Op. XV. [Köch. Verz. Nos. 548, 542 & 302. Parts.] *London . . . Longman and Broderip, etc.* fol. LXII. D. 20.

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

Gran Trio per Violini, Viola, e Basso . . . Opera XIX. [Köch. Verz. No. 563. Parts.] *à Amsterdam. Chez J. H. Henning, etc.* fol. LXII. A. 2. (9.)

W. A. Mozart's Quartetten für zwei Violinen Viola und Violoncello. Partitur Ausgabe in einem Bande. *Mannheim bei Karl Ferd. Heckel.* 12°. II. C. 27.

W. A. Mozart's Quartetten für zwei Violinen Viola nnd Violoncello. Partitur-Ausgabe. *Mannheim bei K. F. Heckel.* 12°. LXXXIII. A. 6.

Partitions des dix principaux Quatuors . . . avec la Fugue. 11 Nos. *A Offenbach s/m., chez J. André.* 8°. LXIII. A. 15.

Die zehn berühmtesten Quartetten nebst der Fuge . . . Neue . . . Ausgabe. Nos. 1–6. [Parts.] *Offenbach a/m, bei J. André.* fol. LXI. E. 1. (6.)

Trois [or rather Six] Quatuors . . . Op. 10. 2 Nos. [Köch. Verz. Nos. 387, 421, 458, 428, 464, 465. Parts.] *À Vienne chez Artaria et Comp.* fol. LXI. C. 7. (1–6.)

Trois [or rather Six] Quatuors . . . Œuvre X. 2 Pt. [Köch. Verz. Nos. 465, 387, 464, 387, 421 and 458. Parts.] *À Paris, chez A. Le Duc, etc.* fol. LXI. D. 5. (2.)

Three [or rather Nine] Quartetts . . . Dedicated to Dr Haydn, *etc.* [Köch. Verz. Nos. 387, 421, 458, 428, 464, 465, 575, 589 and 590.] 3 Nos. [Parts.] *London, Printed for W. Forster, etc.* fol. LXI. D. 4. (2.)

Three [or rather Six] Quartetts . . . Dedicated to Dr Haydn. [Köch. Verz. Nos. 387, 421, 458, 428, 464 & 465.] 2 Books. [Parts.] *London . . . P. H. Cardon, etc.* fol. LXI. E. 2. (1.)

Trois Quatuors . . . Op. 18. [Köch. Verz. Nos. 575, 589, 590. Parts.] *À Vienne chez Artaria et Comp.* fol. LXI. C. 7. (7–9.)

Grand Quatuor, *etc.* [Köch. Verz. No. 499. Parts.] *Chez C. F. Peters, à Leipsic, etc.* fol. LXI. C. 7. (10.)

Three Quartetts [Quintett, Köch. Verz. No. 452 for P. F. & Wind; Quartetts for P. F. & Strings, Köch. Verz. Nos. 493, 478] for the . . . Piano Forte with . . . Violin, Tenor & Violoncello. [Parts.] *London . . . Broderip & Wilkinson, etc.* fol. LIX. E. 16. a.

Fugha per 2 Violini, Alto e Violoncello, *etc.* [Köch. Verz. No. 546. Parts.] *Lipsia . . . C. F. Peters.* fol. LXI. C. 7. (11.)

Mozart's celebrated [Adagio and] Fugue, for Two Violins, Viola & Violoncello. [Köch. Verz. No. 546. Parts.] *London . . . Monzani & Hill, etc.* fol. LXI. C. 6. (4.)

Quintette [for Strings] . . . Partitur. *Leipzig. C. F. Peters.* 8°. LXIII. D. 17. (2.)

W. A. Mozart's Quintetten für zwei Violinen zwei Violas u. Violoncello. No. 1–5. Partitur-Ausgabe. *London, Ewer & Co., etc.* 12°. II. C. 28.

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

Œuvres...en Partitions, Quintuors. Tome I. (–IV.) *À Bonn...chez N. Simrock.* 8°. **LXIII. A. 16.**

Les cinq principaux Quintetti...Nouvelle Edition. Nos. 2, 3 & 5. 3 Nos. [Parts.] *Offenbach s/m, chez J. André.* fol. **LXI. A. 4. (2.)**

Grand Quintetto per due Violini, due Viole, e Violoncello, *etc.* [Köch. Verz. No. 406. Parts.] *In Vienna presso G. Cappi.* fol. **LXI. B. 1. (3.)**

Quintetto [Köch. Verz. No. 407, arranged] pour deux Violons, deux Altos et Violoncelle, *etc.* [Köch. Verz. Anh. III. No. 176. Parts.] *Leipzig...C. F. Peters.* fol. **LXI. B. 1. (7.)**

Grand Quintetto pour Piano-Forté, Hautbois, Clarinette, Cor & Basson, *etc.* [Köch. Verz. No. 452. Parts.] *à Offenbach s/m, chez J. André. obl.* fol. & fol. **LIX. E. 15. a.**

Grand Quintetto per due Violini due Viole e Violoncello, *etc.* [Köch. Verz. No. 515. Parts.] *In Vienna presso Artaria et Comp.* fol. **LXI. B. 1. (1.)**

Grand Quintetto per due Violini due Viole e Violoncello, *etc.* [Köch. Verz. No. 516. Parts.] *In Vienna presso Artaria et Comp.* fol. **LXI. B. 1. (2.)**

[Quintett. Köch. Verz. No. 581.] Quintetto for the Piano Forte, Violin, Tenor & Violoncello... Op. 100. [Parts.] *T. Monzani, etc.* fol. **LIX. E. 16. a.**

[Quintett. Köch. Verz. No. 581.] Grand Duo pour Pianoforte et Violoncelle. Transcription par C. Schuberth. *Schuberth & Co., Hambourg, etc.* fol. **LXII. C. 6. (11.)**

[Quintett. Köch. Verz. No. 581.] Larghetto from the Clarinett Quintett...arranged for the Organ by J. Higgs, *etc. London. Augener & Co., etc.* fol. **LXII. C. 14. (24.)**

Grand Quintetto per due Violini due Viole e Violoncello, *etc.* [Köch. Verz. No. 593. Parts.] *In Vienna presso Artaria et Comp.* **LXI. B. 1. (4.)**

Grand Quintetto per due Violini, due Viole, e Violoncello, *etc.* [Köch. Verz. No. 614. Parts.] *In Vienna presso G. Cappi.* fol. **LXI. B. 1. (5.)**

f. Sonatas.

1. For Pianoforte alone.

Sonates pour le Piano à deux mains...Edition nouvelle, *etc. Leipzig...C. F. Peters.* fol. **LIX. E. 12.**

W. A. Mozart's Compositionen. 1 Band. Sämmtliche Sonaten für Pianoforte solo, *etc.* *Braunschweig, bei. F. Weinholtz.* fol. **LIX. E. 14.**

Sonaten für das Pianoforte...Neue...revidirte Ausgabe. *Leipzig, Breitkopf & Hartel.* fol. **LIX. E. 13.**

Sonates pour Piano. *Leipzig u. Berlin, C. F. Peters, etc.* 8°. **LXIII. C. 22.**

Sonates pour Piano...No. 1 (—12). (Fantaisie et Sonate...Op. 11.) Nouvelle Édition. 13 Nos. *Mayence...Schott, etc.* fol. **LXII. D. 19.**

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

Ausgewählte Sonaten und andere Stücke für das Pianoforte...herausgegeben von S. Lebert...zweite ...Auflage. Zweiter Band, *etc.* *Stuttgart. Verlag der J. G. Cotta'schen Buchhandlung.* 1873. fol. **LIX. E. 15. (1.)**

W. A. Mozart's Sonaten für das Pianoforte. No. 2. [Köch. Verz. No. 310.] No. 3. [Köch. Verz. No. 311.] No. 5. [Köch. Verz. No. 330.] No. 15. [Köch. Verz. No. 333.] No. 19. [Köch. Verz. Nos. 547, 545.] 5 Nos. *Braunschweig. H. Litolff.* 4°. **XXIX. C. 9. (1.)**

Trois Sonates pour le Clavecin ou Piano Forte dont la troisième est accomp. d'un Violon...Œuvre VII. [Köch. Verz. Nos. 333, 284 and 454.] *London... Longman & Broderip, etc.* fol. **LXII. D. 20.**

Deux Sonates à quatre mains pour un Clavecin... Oeuvre 3. [Köch. Verz. Nos. 387 & 358.] *à Amsterdam.* fol. **LXII. E. 22. (1.)**

[Sonatas for P. F. Duet. Köch. Verz. Nos. 497, 381 & 358.] Three Duetts for Two Performers on the Piano Forte. *London... Broderip & Wilkinson, etc.* fol. **LXII. D. 20. a. (3.)**

[Sonata for P. F. Duet. Köch. Verz. No. 497.] Grand Quintetto pour 2 Violons, 2 Violes et Violoncelle...arrangé...par Mr. Schwenke...Œuvre 84. No. 1. [Parts.] *à Bonn chez N. Simrock.* fol. **LIX. E. 15. a.**

[Sonata for Four Hands. Köch. Verz. No. 497.] Quintetto pour deux Violons, deux Altos et Violoncelle...arrangé par F. A. Hoffmeister. [Parts.] *Leipzig...C. F. Peters.* fol. **LXI. B. 1. (9.)**

Sonate facile (C dur)...für das Pianoforte. [Köch. Verz. No. 545.] *Offenbach a/M, bei J. André.* fol. **LIX. E. 15. (4.)**

Sonata. No. 19. D major. [P. F. Köch. Verz. No. 576.] *London. Novello, Ewer & Co., etc.* fol. **LIX. E. 15. (5.)**

2. For Pianoforte & Violin.

Sonates pour Piano & Violon...Edition nouvelle, *etc.* [Parts.] *Leipzig...C. F. Peters.* fol. **LIX. E. 11.**

Sonates pour Piano et Violon. Collection Litolff. [Parts.] *Braunschweig & New York. H. Litolff, etc.* 4°. **LXIII. C. 21.**

[Sonata for Violin and P. F. Köch. Verz. No. 301.] Allegretto, *etc. London: Augener & Co., etc.* fol. **LXII. B. 6. (6.)**

Drei Sonaten für Pianoforte und Violine...No. 11. [Köch. Verz. No. 304.] No. 12. [Köch. Verz. No. 302.] No. 13. [Köch. Verz. No. 301.] 3 Nos. *Offenbach a/M. bei J. André.* fol. **LXII. B. 5. (8.)**

Drei Sonaten für Pianoforte und Violine ... No. 9. [Köch. Verz. No. 303.] *Offenbach a/M., bei J. André.* fol. **LXII. B. 5. (7.)**

Sonata [for P. F. and Violin. Köch. Verz. No. 304]. *Leipzig...C. F. Peters.* fol. **LXII. B. 3. (5.)**

**MOZART** (Wolfgang Amade) [III. Instrumental Music.]

Duos pour Piano et Violon. Sonate V [Köch. Verz. No. 304]. (Sonate VIII. Köch. Verz. No. 376). 2 Nos. *Braunschweig. H. Litolff, etc.* fol.
LXII. B. 6. (3.)

[Sonata for Violin & P. F. Köch. Verz. No. 376.] Rondo, *etc. London: Augener & Co., etc.* fol.
LXII. B. 6. (4.)

[Sonata for Violin & P. F. Köch. Verz. No. 376.] Sonate...avec Accompagnement de Flute ou Violon et Basse...arrangée pour la Harpe...par H. Backofen. [Parts.] *Chez Breitkopf & Härtel à Leipsic.* fol.
LXI. E. 9. (3.)

Drei Sonaten für Pianoforte und Violine . . . No. 14. [Köch. Verz. No. 377.] No. 15. [Köch. Verz. No. 296.] 2 Nos. *Offenbach a/M., bei J. André.* fol.
LXII. B. 5. (9.)

[Sonata for P. F. & Violin. Köch. Verz. No. 378.] Quartetto for Two Violins, Tenor and Violoncello... Arranged...by W. Watts. [Parts.] *T. Beale, Manchester, etc.* fol. LXI. E. 2. (3.)

Vier Sonaten für Pianoforte und Violine . . . No. 1 Köch. Verz. No. 378.]...No. 4 [Köch. Verz. No. 154]. 2 Nos. *Offenbach a/M., bei J. André.* fol.
LXII. B. 5. (6.)

Sonata [for P. F. and Violin. Köch. Verz. No. 379]. *Leipzig & Berlin...C. F. Peters.* fol.
LXII. B. 3. (6.)

[Sonata for Violin & P. F. Köch. Verz. No. 454.] Andante, *etc. London: Augener & Co., etc.* fol.
LXII. B. 6. (5.)

[Sonata for Violin & P. F. Köch. Verz. No. 481; Sonata for P. F. & Violin, Allegro & Andante for P. F. No. 533 and No. 454.] Trois Trios pour Violon, Alto et Basse...Œuvre 26. [Parts.] *à Paris chez Sieber, etc.* fol. LXI. E. 7. (3.)

g. Minor Pianoforte Music.

[Allegro in B♭. Köch. Verz. No. 400.] Posthumous Rondo in B flat. *London, Ashdown & Parry, etc.* fol.
LIX. E. 16. (4.)
*No. 3 of W. Macfarren's 'Popular Classics for the Pianoforte.'*

Fantaisie [Köch. Verz. No. 475]...arrangée à grand Orchestre par C. D. Stegmann. [Parts.] *Bonn chez N. Simrock.* fol. LXI. A. 1. (38.)

Fantaisie [K. V. No. 475] et Sonate [K. V. No. 457] ...Op. 11. *A Bonn, chez N. Simrock.* fol.
LXII. D. 20.

Fantaisie [Köch. Verz. No. 475] et Sonate [Köch. Verz. No. 457] pour le Piano Forte . . . Op. 11. Nouvelle Édition. *Vienne, chez Artaria et Co., etc. obl.* fol.
XXIX. A. 23. (8.)

[Fantasie for P. F. Duet. Köch. Verz. No. 608.] Mozart's...Fantasia, for Two Violins, Tenor & Bass. [Parts.] *London...Monzani & Cimador, etc.* fol.
LXI. D. 7. (1.)

[Fantasie. P. F. Duet. Köch. Verz. No. 608.] Mozart's...Fantasia, for Two Violins, Tenor & Bass. [Parts.] *London...Monzani & Hill, etc.* fol.
LXI. D. 2. (22.)

**MOZART** (Wolfgang Amade) III. Instrumental Music.]

Grand Fugue in G minor [Köch. Verz. No. 401.] . . . edited, with an Introduction, by J. T. Cooper, *etc. London, R. Cocks & Co., etc. obl.* fol.
XXIX. B. 8. (26.)

Rondo III. [Köch. Verz. No. 511. P. F.] *Leipzig...Breitkopf & Härtel.* fol. LIX. E. 15. (3.)

W. A. Mozart's...Variationen für das Pianoforte... No. 3...Menuetto de Mr. Fischer [Köch. Verz. No. 179]. No. 16...Menuetto de Mr. Duport [Köch. Verz. No. 573.] No. 18...Zu Steffen sprach im Traume [by A. Eberl]. 3 Nos. *Braunschweig, H. Litolff, etc.* 4°. XXIX. C. 9. (3.)

Air ['Lison dormoit'] with Variations for the Harpsichord or Piano-Forte...No. 1. [Köch. Verz. No. 264.] *London. Printed for Longman & Broderip, etc. obl.* fol. XXIX. A. 17. (6.)

[Another edition.] Air ['Lison dormoit' Köch. Verz. No. 264] with Variations for the Piano Forte. *London...Clementi & Co. etc.* fol. LXII. D. 20.

Air ['La Belle Françoise'] with Variations for the Harpsichord or Piano-Forte...No. 2. [Köch. Verz. No. 353.] *London. Printed for Longman & Broderip, etc. obl.* fol. XXIX. A. 17. (7.)

Air ['Salve tu Domine'] with Variations for the Harpsichord or Piano-Forte...No. 4. [Köch. Verz. No. 398.] *London. Printed for Longman & Broderip, etc. obl.* fol. XXIX. A. 17. (8.)

Air avec Variations pour le Piano Forte à quatre mains. [Köch. Verz. No. 501.] *London... Broderip & Wilkinson, etc.* fol. LXII. D. 20. a. (2.)

[8 Variationen für das Clavier. Köch. Verz. No. 613.] Quintetto pour deux Violons, deux Altos et Violoncelle. [Parts.] *Leipzig . . . C. F. Peters.* fol. LXI. B. 1. (8.)

IV. Doubtful and Spurious Works.

L'Addio. Aria, *etc.* [Köch. Verz. Anh. V. No. 246.] *London...Birchall & Co., etc.* fol.
XXIV. C. 13. a. (8.)

[Another edition.] L'Addio, *etc. London, R. Mills & Sons, etc.* fol. XXIV. C. 13. a. (9.)

VI Deutsche Taenze für das Clavier oder Forte-Piano. *In Wien bey Artaria Comp. obl.* fol.
XXIX. A. 24. (6.)

Dove scorre. The celebrated Duet, sung . . . by Mr. Harrison & Mr. Bartleman...the Horn & Bassoon parts added by Mr. Harrison & the Piano Forte accompaniment arranged by Mr. Greatorex. *London ...Royal Harmonic Institution, etc.* fol.
XXIV. C. 13. a. (10.)

Forget me not...Song, *etc.* [Köch. Verz. Anh. V. No. 246. By L. Schneider.] *London...R. Birchall, etc.* fol. XXIV. C. 13. a. (3.)

[Another edition.] Forget me not, *etc. London... G. Shade, etc.* fol. XXIV. C. 13. a. (4.)

**MOZART** (Wolfgang Amade) [IV. Doubtful and Spurious Works.]

Grant O Lord. Full Anthem. Arranged . . . by G. Holden. *London: J. A. Novello, etc.* 8°.
IX. A. 18. (36.)

Zwölf leicht Klavierstücke . . . gesammelt . . . von A. E. Müller. 1te Sammlung. *Leipzig. . . C. F. Peters. obl.* fol. XXIX. A. 23. (7.)

[12th Mass. Köch. Verz. Anh. V. No. 232.] Messe à 4 Voix avec accompagnement de 2 Violons, 2 Altos, Violoncelle et Basse, 2 Hautbois, 2 Cors, 2 Trompettes, Timbalies et Orgue. . . Partition. No. VII. [In C.] *Bonn et Cologne chez. N. Simrock.* 1815. 8°.
IX. G. 13.

Twelfth Mass. . . Full Score. *London & New York. Novello, Ewer and Co.* fol. XVII. B. 20.

Mozart's Mass. . . in G. No. 12, *etc.* [P. F. Score and Vocal Parts.] *London. . . W. Galloway (J. A. Novello), etc.* fol. XVII. B. 26.

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*The Editor's autograph is on the title-page.*

Delli Madrigali Spirituali a Cinque Voci. . . Libro Secondo, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pt. *In Roma, Presso à Francesco Coattino.* 1594. 4°. I. C. 10.
*The Alto part is in MS.*

Magnificat for four voices. *London: J. Burns. . .* 1849. 4°. X. F. 6. (12.)

Cinq Messes tirées du répertoire de la Chapelle Sixtine. . . Édition revue. . . par A. de Lafage. *Publiée par M^me V^e Launer, etc.* [*Paris.*] 8°. IX. G. 18. (1.)

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Missarum cum Quatuor, Quinque, ac Sex vocibus Liber Primus, *etc.* Cantus. (Altus.) 2 pt. *Romae. Apud Alexandrum Gardanum. Impensis Iacobi Tornerij.* 1591. 1°. I. C. 3.

**PALESTRINA** (Giovanni Pierluigi da) Ioannis Petraloysii Praenestini Missarum cum quatuor, quinque, et sex vocibus Liber Septimus. Nunc denuo in lucem editus. Tenor. *Venetijs apud hæredem Hieronymi Scoti.* 1609. 4°. I. C. 4.

Missa Ad Fugam in perpetuo Canone...a quattro voci, da capella...Publicato...da A. S. Choron, *etc.* *In Parigi. Presso A. Le Duc e Compagnia, etc.* fol. XVII. C. 23. a. (1.)

Missa Assumpta est Maria...Edited...by W. S. Rockstro *London: Novello, Ewer & Co., etc.* 8°. IX. A. 16. (5.)

Missa Eterna Christi Munera. *London: James Burns, etc.* 1848. 4°. XI. A. 27. (4.)

Missa Papae Marcelli...Edited...by O. Goldschmidt, *etc.* *London: Novello, Ewer & Co., etc.* 1881. 8°. IX. G. 19. (1.)

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Missa Papae Marcelli triplici concentu distincta, videlicet: I. Joannis Petri Aloysii Praenestini...Sex Vocum. II. Missa eadem ad Quatuor Voces reducta. Auctore Joanne Francisco Anerio. III. Eademque Missa duplici choro Octo Vocibus concinenda. Auctore Francisco Suriano. Triplicem hanc Missam ... publicavit C. Proske. *Inscriptum Tabulario... Musices Editorum Maguntiae . . . B. Schott filiorum.* 1850. 8°. IX. G. 17.

[Missa Papae Marcelli.] The Gloria...edited...by O. Goldschmidt. [*London.*] 8°. X. F. 9. (11.)

[Missa Papae Marcelli.] The Sanctus (Benedictus and Agnus Dei) (Kyrie) (Gloria) (Credo) from... Palestrina's Missa Papae Marcelli in its original setting for six voices, edited...by O. Goldschmidt. *See* Goldschmidt (O.) The Bach Choir Magazine, *etc.* Nos. 5, 6, 12, 13 & 14. 8°. IX. A. 22.

La Musica che si canta...nelle Funzioni della Settimana Santa nella Cappella Pontificia, composta dal Palestrina, Allegri e Bai. Raccolta e pubblicata da C. Burney. *Londra . . . per Roberto Bremner, etc.* 1771. fol. VI. C. 5. (1.)

Werke von Palestrina herausgegeben von H. Bellermann. Erster Band. Vierstimmige Motetten. *Bergedorf...Expedition der Denkmaeler...*1871. 8°. IX. G. 19. (3.)

*Denkmäler der Tonkunst. Band I.*

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O bone Jesu. *Schott...Bruxelles, etc.* fol. XI. E. 29. (17.)

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Surge illuminare. Motettorum Lib. 3. 1575. Partitur. *Berolini, impensis A. M. Schlesingeri.* fol. XI. E. 29. (16.)

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**POESINGER** (Franz Alexander) Trois Quatuors ...Op. 18. [Parts.] *A Vienne chez Artaria et Comp.* fol. LXI. C. 4. (28.)

Trois Grand Trios Concertantes pour Violon, Alto et Violoncello...No. 3. [Parts.] *Vienne. Au Magasin de l'imprimerie chimique, etc.* fol. LXIII. D. 20. (9.)

**POGLIETTI** (Alessandro) Wiener Klavier-und Orgelwerke aus der zweiten Hälfte des 17 Jahrhunderts: A. Poglietti...Bearbeitet von H. Botstiber. 1906. *See* Denkmaeler. Denkmäler der Tonkunst in Oesterreich, *etc.* XIII. Jahrg. Zweiter Teil. 1894, *etc.* fol. XXXIII. D. 33. (2.)

**POISE** (Jean Alexandre Ferdinand) [Le Petit Nöel] Little Christmas. A Village Legend, with music for Ladies' Voices...the Drama written by E. Dubreuil, translated...by W. C. Masters. *London, Lamborn Cock & Co., etc.* [1872.] 8°. IX. A. 12. (3.)

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**SOMMER** (Hans) Die Oper . . . Vierter Theil: G. C. Schürmann: Ludovicus Pius . . . Aufgeführt in Braunschweig 1726, 1727, 1734 . . . herausgegeben und mit einem Klavier-Auszuge versehen von H. Sommer. *Leipzig, Breitkopf & Härtel.* 1890. fol. L. B. 15.
*Jahrg. XIX.–XX. (Band XVII.) of the 'Publikation aelterer . . . Musik-Werke' of the Gesellschaft für Musikforschung.*

**SONGS.** Four Favourite Songs sung by Mr. Beard at Ranelagh Gardens. *London. Printed for J. Johnson, etc.* fol. XVIII. C. 6. (3.)

**SONGS.** Twelve Favourite Songs, with their Original Music, done into English by the Translator of the German Erato, *etc.* *Berlin, sold by H. Frolich, etc.* 1800. 4°. X. E. 31. (1.)

Choice New Songs Never before Printed. Set to Several New Tunes by the Best Masters of Music. Written by Tho. D'Urfey, Gent. *London, Printed by John Playford, for Joseph Hindmarsh, etc.* 1684. II. A. 29.

Several New Songs. By Tho. D'Urfey, Gent. Set to as many New Tunes by the Best Masters in Music. *London, Printed by J. Playford, for Joseph Hindmarsh, etc.* 1684. fol. II. A. 28.

A Third Collection of New Songs, Never Printed before. The Words by Mr. D'Urfey. Set to Music by the best Masters in that Science, viz.: Dr. John Blow, Mr. Henry Purcell, Senior Baptist, Mr. Courtiville, Mr. William Turner, Mr. Thomas Farmer, Mr. John Lenton, Mr. Samuel Akeroyde. With Thorow-Basses for the Theorbo, and Bass-Viol. *London, Printed by J. P. for Joseph Hindmarsh, etc.* 1685. fol. II. A. 30.

[Another copy.] A Third Collection of New Songs ...The Words by Mr. D'Urfey, *etc.* *London, Printed by J. P. for Joseph Hindmarsh, etc.* 1685. fol. II. A. 31. (3.)

Twelve New Songs, with a Thorow-Bass to each Song. Figur'd for the Organ, Harpsichord or Theorbo. Chiefly to encourage William Pearson's New London Character. Compos'd by Dr. Blow, Dr. Turner, Mr. Nicola, Mr. Ralph Courtivill, Mr. Samuel Akeroyde, Mr. John Eccles, Mr. Daniell Purcell, Mr. John Barrett, Mr. Williams, Mr. John Church, and Mr. William Crofts. With Two New Dialogues, sett by Mr. Jer. Clark, sung in the last Revived Play, call'd The Island Princess: Or, The Generous Portigueise. Newly made into an Opera. *London: Printed by, and for William Pearson ... and Sold by Mr. Playford ... Mr. Scott ... Mr. J. Hair ... Mr. Hudgebutt ... 1699.* fol. II. B. 1.

Songs from the Text of Shakespeare, the Vocal Album of ...Queen Victoria, 1843. *London. D'Almaine & Co, etc.* 1843. fol. XXXII. B. 18.

**SOR** (Fernando) Six Airs choisis de l'Opéra de Mozart, Il Flauto Magico, arrangés pour Guitare ... Op. 19. *London ... R. Cocks & Co., etc.* fol. LXX. D. 13. (15.)

Three Italian Arietts with an Accompaniment for the Piano Forte ... First(–10th) Set. 10 Nos. *London.* fol. XXV. C. 13. a. (1.)

Three Italian Ariets, with an Accompaniment for the Piano Forte, *etc.* *London ... W. Milhouse, etc.* fol. XXV. C. 13. a (2.)

*The Titlepage is signed by the composer.*

Three Canons for Three Voices, with an Accompaniment for the Piano Forte, *etc.* *London ... Falkner's, etc.* fol. XXV. C. 13. a. (3.)

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Three Italian Duetts with an Accompaniment for the Piano Forte, *etc.* 2 Sets. *London, etc.* fol. XXV. C. 13. a. (4.)

**SOR** (Fernando) Six Petites Pièces pour la Guitare ...Op. 5. *London ... R. Cocks & Co., etc.* fol. LXX. D. 13. (16.)

**SORIANO** (Francesco) *See* Palestrina (G. P. da) Missa Papae Marcelli ... duplici choro octo Vocibus concinenda. Auctore Francisco Suriano, *etc.* 1850. 8°. IX. G. 17.

**SORINDRO MOHUN TAGORE.** The National Anthem. Translated into Sanskrit and Bengali Verse, and set to Twelve Varieties of Indian Melody, *etc.* *Calcutta ... I. C. Bose & Co., etc.* 1882. 4°. LXX. C. 24.

[Another copy.] The National Anthem translated into Sanskrit and Bengali verse, *etc.* *Calcutta ... I. C. Bose & Co., etc.* 1882. 4°. XI. A. 27. (5.)

Pope's Universal Prayer ...Set to Indian Rága-Málá, or a Variety of Indian Rágas and Tálas, *etc.* *Calcutta: ... I. C. Bose & Co., etc.* 1894. 4°. LXX. C. 25.

The Ten Principal Avataras of the Hindus, with a Short History of each Incarnation and Directions for the Representation of the Múrttis as Tableaux Vivants, *etc.* *Calcutta: ... I. C. Bose & Co., etc.* 1880. 4°. LXX. C. 21.

Six Principal Rágas with a Brief View of Hindu Music. *Calcutta: Calcutta Central Press Co., etc.* 1876. 4°. LXX. C. 19.

The Six Principal Rágas of the Hindus, with a Brief View of Hindu Music ...Third Edition. *Calcutta: Calcutta Central Press Co., etc.* 1884. 4°. LXX. C. 20.

The Eight Principal Rasas of the Hindus, with Múrtti and Vrindaka, or Tableaux and Dramatic Pieces illustrating their Character. *Calcutta ... I. C. Bose & Co., etc.* 1880. 4°. LXX. C. 18.

**SOSSON** (A.) The Spanish Retreat, arranged for the Spanish Guitar. *London ... Goulding & D'Almaine, etc.* fol. LXX. D. 13. (5.)

**SOUMIS** (Louis) *See* Boulanger (E.) Don Mucarade. Opéra-Bouffe ...Réduction au Piano par L. Soumis. [1875.] 8°. X. E. 19. (4.)

**SOUNDS.** Cavalry Trumpet & Bugle Sounds, *etc.* *London ... H. Potter, etc.* 1863. *obl.* 12°. XVII. E. 12.

Infantry Bugle Sounds. *London ... H. Potter, etc.* 1860. *obl.* 12°. XVII. E. 11.

The Sounds for Duty and Exercise as established for the Royal Regiment of Artillery, for the Bugle and Trumpet, *etc.* *London ... H. Potter, etc.* 1861. *obl.* 12°. XVII. E. 10.

**SOWINSKI** (Albert) St. Adalbert, Martyr. Oratorio en trois parties ...Op. 66. Partition Piano et Chant. *Paris ... Brandus et Cie, etc.* 8°. IX. G. 34.

**SPANISH LADY.** The Spanish Lady ...Set for the Harpsichord, Voice, German Flute or Violin. *London ... C. and S. Thompson, etc.* [1765.] *obl.* fol. XXVII. B. 21. (4.)

**SPARK** (William) The Birthday Festival. Ode for Solo Voices, Chorus and Orchestra, the poetry by F. Curzon, *etc. London, Stanley Lucas, Weber & Co.* 1873. 8°. X. E. 21. (4.)

The Organist's Quarterly Journal of original compositions, edited by W. Spark, *etc.* Vol. I. Part 4. *London, Novello, Ewer & Co.* 1869. *obl.* fol. XXIX. B. 9. (8.)

*See* Rossini (G. A.) [*Messe Solennelle.*] Gratias agimus Tibi...arranged for the Organ...by W. Spark. *obl.* fol. XXIX. B. 9. (11.)

**SPEIDEL** (Wilhelm) Sonate für Pianoforte und Violoncell...Op. 10. *Leipzig...C. F. Peters.* fol. LXII. C. 7. (25.)

**SPENCER** (Henry C.) Songs illustrating the Intervals. *London, Augener & Co., etc.* 8°. X. F. 8. (38.)

**SPENCER** (John) *See* Dupuis (T. S.) Cathedral Music...(Organ Part...adapted by J. Spencer). fol. XI. E. 1.

**SPITTA** (Philipp) *See* Buxtehude (D.) D. Buxtehude's Orgelcompositionen, herausgegeben von P. Spitta. fol. LVIII. D. 34. a.

**SPOFFORTH** (Reginald) A Collection of Glees, compiled from the unpublished manuscripts of... R. Spofforth...by W. Hawes *London... W. Hawes, etc.* [1830.] fol. XXV. C. 14.

Fill high the Grape's exulting Stream. A Glee, *etc. London...Preston, etc. obl.* fol. XXVIII. A. 24. (10.)

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Mark'd you her Eye. A Glee, for 5 voices...The words by R. B. Sheridan, *etc. London... W. Mitchell, etc. obl.* fol. XXVIII. A. 24. (9.)

*See* Glees. A Selection of Glees...the Compositions of...R. Spofforth, *etc. obl.* fol. XXVIII. A. 20. (2.)

**SPOHR** (Ferdinand) *See* Spohr (L.) Der Alchymist...Klavier-Auszug von F. Spohr. fol. XXV. C. 15.

*See* Spohr (L.) Der Berggeist...Klavierauszug von F. Spohr. *obl.* fol. XXVII. A. 13.

*See* Spohr (L.) Jessonda...Klavierauszug von F. Spohr. *obl.* fol. XXVII. A. 15.

*See* Spohr (L.) [*Die Letzten Dinge.*] The Last Judgment...the Accompaniment...arranged...by F. Spohr. fol. XVIII. A. 18.

*See* Spohr (L.) Pietro von Abano...Klavierauszug von F. Spohr. *obl* fol. XXVII. A. 16.

**SPOHR** (Louis).

*Arrangement.*

I. Vocal Works.
  a. Sacred.
  b. Secular.

II. Instrumental Works.

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I. Vocal Works.

a. Sacred.

Der Fall Babylons. Oratorium in zwei Abtheilungen, nach dem Englischen des Prof. Taylor von F. Oetker. Partitur. *Leipzig, bei Breitkopf & Hartel.* fol. XVIII. A. 23.

The Fall of Babylon, an Oratorio...The English Version by E. Taylor, *etc.* [P. F. Score.] *London... R. & J. E. Taylor, etc.* fol. XVIII. A. 24.
*The following note, in the composer's autograph, is on the title-page: "Am 21ten Juli 1843, und am 9ten und 16ten Juli 1848 habe ich dieses Oratorium in Exeter Hall dirigirt. Dr. Louis Spohr."*

[The Fall of Babylon. Dear child of bondage.] Select Pieces from The Fall of Babylon...No. 8. *London...R. and J. E. Taylor, etc.* fol. XVIII. A. 25. (3.)

[Gott du bist gross.] Hymne von J. F. Rohdmann für vier Chor- und Solo-Stimmen und grosses Orchester...Partitur. Op. 98. *Bei N. Simrock in Bonn.* fol. XVIII. A. 26.

[Gott du bist gross.] God, Thou art great...A Sacred Cantata...Op. 98. The English Translation by M. Chubb. [Full Score.] *London: Novello, Ewer & Co.* fol. XVIII. A. 27.

[Des Heilands letzte Stunden.] Calvary...An Oratorio...the English Version by E. Taylor, *etc.* [Full Score.] *London & New York: Novello, Ewer and Co.* fol. XVIII. A. 20.

[Des Heilands letzte Stunden.] The Crucifixion... English Version by E. Taylor. *London... E. Taylor, etc.* [1836.] fol. XVIII. A. 21.

[Des Heilands letzte Stunden.] Calvary...English Version by E. Taylor. *London... Sacred Harmonic Society, etc.* 1852. fol. XVIII. A. 22.
*The composer's signature dated 5 July, 1852, is on the title-page.*

[Des Heillands letzte Stunden. Ewig fliesset.] Select Pieces from...'the Crucifixion'...No. 3. Song. 'Tears of Sorrow.' *E. Taylor, etc.* [*London.*] fol. XVIII. A. 25. (2.)

[Des Heilands letzte Stunden. Jesus, himmlische Liebe.] Jesus, heavenly Master. *London... Novello, Ewer and Co., etc.* fol. XVIII. B. 31. (14.)
*No. 55 of 'Select Pieces from Spohr's Oratorios. The English words by E. Taylor.'*

[Des Heilands letzte Stunden. Und wenn sie alle weichen.] As pants the Hart. Anthem for six voices, arranged...by J. Stimpson. *Novello and Co., etc.* [*London.*] 8°. IX. A. 18. (49.)

**SPOHR** (Louis) [I. Vocal Works.]

Hymne an die heilige Cäcilie, gedichtet von P. v. Calenberg...für vierstimmigen Chor mit Sopran-Solo ...Op. 97. Klav.-Ausz. Solo- u. Chorstimmen. *Cassel...C. Luckhardt.* fol. XVIII. A. 25. (4.)

[Die letzten Dinge.] The Last Judgment ... An Oratorio...the English Version by E. Taylor. Full Score. *London & New York. Novello, Ewer and Co.* fol. XVIII. A. 15.

[Die letzten Dinge.] The Last Judgment ... the Accompaniment for the Piano-Forte revised...and in some parts rearranged...by V. Novello *London. Published for E. Taylor by J. A. Novello, etc.* [1831.] fol. XVIII. A. 17.

[Die letzten Dinge.] Spohr's Oratorio, the Last Judgment...in vocal score, with a separate accompaniment for the organ or pianoforte, arranged by V. Novello. *London...Novello and Co., etc.* 8°. IX. A. 13. (2.)

[Die letzten Dinge.] The Last Judgment...the accompaniment for the Piano Forte arranged ...by F. Spohr. *London...R. & J. E. Taylor, etc.* fol. XVIII. A. 18.

[Die letzten Dinge.] The Last Judgment...Translated from the ... German and adapted to English words by E. Taylor. [P.F. score.] *London... E. Taylor, etc.* fol. XVIII. A. 16. (1.)

L. Spohr's...Chorus 'The Lord remaineth a King for ever,' arranged as a Verse Anthem by R. Andrews. *London...J. Williams, etc.* fol. XVIII. B. 30. (10.)

Messe fuer fuenf Solostimmen und zwey fuenfstimmige Choere...54s Werk. Partitur. *Leipzig, im Bureau de Musique von C. F. Peters. obl.* fol. XI. C. 47.

Messe für fünf Singstimmen und zwey fünfstimmige Chöre...In Stimmen. *Leipzig,... C. F. Peters, etc.* fol. XVIII. A. 19.

Drei Psalmen (VIII, XXIII, CXXX) nach Mendelssohn-'scher Uebersetzung für zwei vierstimmige Chöre mit eingemischten Solis...85tes werk. *Bonn bei N. Simrock. obl.* fol. XVIII. A. 27. a.

Psalm 23 for Solo Voices and eight-part Chorus, *etc.* *See* Goldschmidt (O.) The Bach Choir Magazine, *etc.* No. 9. 8°. IX. A. 22.

The 24th Psalm, The Earth is the Lord's...adapted to the English version...by W. T. Freemantle... and revised by S. S Wesley. *London. Novello, Ewer & Co., etc.* 8°. IX. A. 9. (7.)

[Psalm LXXXIV.] How lovely are Thy Dwellings fair. Psalm 84th (Milton's version)...Festival Anthem, the Vocal Parts in Score, the Instrumental adapted for the Organ or Piano Forte by the Composer. *London,...J. Surman, etc.* fol. XVIII. A. 25. (7.)

[Psalm CXXVIII.] O bless'd for ever, the version by the Rev. C. B. Broadley, of the CXXVIII Psalm... Organ or P.F. Score. *London... A. Whittingham, etc.* fol. XVIII. A. 25. (6.)

**SPOHR** (Louis) [I. Vocal Works.]

Vater unser, von A. Mahlmann...Partitur. *Berlin, in der Schlesinger'schen Buch- u. Musikhandlung.* fol. XVIII. A. 25. (1.)

*The title-page bears the autograph of William Horsley.*

[Vater unser.] The Christian's Prayer. A Sacred Cantata, the words Translated from the German of A. Mahlmann by E. Taylor...The Accompaniment for the Piano Forte revised from the Foreign Edition by V. Novello. *E. Taylor, etc.* [*London.*] fol. XVIII. A. 16. (2.)

[Another copy. Vater unser.] The Christian's Prayer, *etc.* *E. Taylor, etc.* [*London.*] fol. XVIII. A. 25. (5.)

b. Secular.

Der Alchymist. Romantische Oper in 3 Aufzügen... Vollständiger Klavier-Auszug von F. Spohr. *Berlin, in der Schlesinger'schen Buch- und Musikhandlung.* fol. XXV. C. 15.

[Alruna.] Ouverture...Oeuvre 21. [Parts.] *A Offenbach s/M, chez J. André.* fol. LXI. A. 1. (66.)

Spohr's Overture to...Alruna, arranged as a Septetto ...by H. J. Banister. [Parts.] *London, Published for H. J. Banister, etc.* fol. LXI. A. 2. (28.)

Der Berggeist. Romantische Oper in drey Aufzügen ...Klavierauszug von F. Spohr. *Leipzig... C. F. Peters. obl.* fol. XXVII. A. 13.

Faust. Romantische Oper in 2 Aufzügen...im Klavierauszuge von P. Pixis. *Leipzig...C. F. Peters. obl.* fol. XXVII. A. 14.

[Faust.] Ouverture...Op. 60. Partitur. *Leipzig...Breitkopf & Härtel.* fol. LX. C. 15. (6.)

[Faust.] Ouverture zur Oper: Faust ... Op. 60. Partitur. *Leipzig...C. F. Peters.* 8°. LXIII. D. 16. (3.)

[Faust.] Ouverture ... für das Piano-Forte auf 4 Hände. *Wien, im Verlage der K. K. priv. Chemie-Druckerey, etc. obl.* fol. XXIX. B. 1. (6.)

Jessonda. Oper in drei Akten...herausgegeben von G. F. Kogel. [Full Score.] *Leipzig. C. F. Peters.* fol. XXV. C. 16.

Jessonda...Klavierauszug von F. Spohr. *Leipzig... C. F. Peters. obl.* fol. XXVII. A. 15.

*The titlepage is signed and dated by the composer and Sir George Smart.*

Jessonda...arrangé pour le Pianoforte et Violon. *Leipzig...C. F. Peters.* fol. LXII. B. II. (22.)

Spohr's...Overture, Jessonda, arranged as a Septett ...by A. Betts. [Parts.] *London, Betts, etc.* fol. LXI. A. 2. (30.)

Jessonda. [Arranged for P. F. Duet.] *Leipzig & Berlin. C. F. Peters, etc. obl.* fol. XXIX. A. 30. (10.)

Pietro von Abano. Romantische Oper in zwei Aufzügen...Klavierauszug von F. Spohr. *Berlin... Schlesinger, etc. obl.* fol. XXVII. A. 16.

**SPOHR** (Louis) [I. Vocal Works.]

Zemire und Azor. Romantische Oper in zwey Aufzügen neu bearbeitet von Ihlie . . . Im . . . Clavier-Auszuge von J. F. Schwencke. *Hamburg . . . A. Cranz. obl.* fol. XXVII. A. 17.

II. Instrumental Works.

Concertos pour le Violon . . . Nouvelle Edition, revue . . . par F. David. No. 6. Op. 28. No. 8. Op. 47. 2 Nos. [P. F. Acep^t.] *Leipzig . . . C. F. Peters.* fol. LXII. B. 6. (13.)

Concertos pour le Violon . . . No. 7. Op. 38 . . . avec accompagnement de Piano. *Leipzig et Berlin . . . C. F. Peters.* fol. LXII. B. 3. (14.)

Second Concerto de Violon . . . Ouv. 11. [Parts.] *A Leipzig . . . Hoffmeister & Kühnet.* fol. LX. E. 3. (40.)

Neuvième Concerto pour le Violon . . . Op. 55. av. Pf. *Offenbach s/M. ; chez J. André.* fol. LXII. B. 3. (15.)

Concertino ou 12^e Concerto pour le Violon avec . . . Pianoforte. Oeuv. 79. *Berlin . . . A. M. Schlesinger, etc.* fol. LXII. B. 11. (21.)

Sämmtliche Duette für zwei Violinen . . . revidirt von F. David. Op 3, 9, 39, 67, 148, 150, 153. 7 Bk. [Parts.] *Leipzig & Berlin, C. F. Peters.* 4°. LX. B. 29. a.

Two Grand Duets, Concertante, for two Violins. [Parts.] *London . . . R. Cocks & Co., etc.* fol. LXII. A. 11. (5.)

Duo Concertant pour Pianoforte et Violon . . . Oeuv. 95. *Leipsic . . . Breitkopf & Härtel, etc.* fol. LX. B. 27. a.

Erinnerung an Marienbad. Walzer für das Pianoforte zu 4 Händen . . . 89^tes Werk. *Wien, bei T. Haslinger, etc. obl.* fol XXIX. A. 32. (6.)

Grand Nonetto . . . Oeuvre 31. [Parts.] *A Vienne, chez S. A. Steiner et Comp.* fol. LXI. A. 1. (63.)

[Nonet. Op. 31.] Quintetto per Pianoforte, Flauto, Violino, Viola e Violoncello disposto . . . da G. F. Schwencke. Op. 31. [Parts.] *Hamburgo . . . A. Cranz.* fol. LX. B. 27. a.

Notturno for the Piano Forte and Violin . . . Op. 34. *London . . . R. Cocks & Co., etc.* fol. LX. B. 27. a.

Notturno. . . . arrangé à quatre mains pour le Pianoforte. *Leipzig . . . C. F. Peters. obl.* fol. XXIX. B. 1. (7.)

Ouverture à grande orchestre . . . Oeuvre 12. [Parts.] *A Bonn chez N. Simrock.* fol. LXI. A. 1. (68.)

Spohr's Overture, Op. 12, arranged as a Septetto . . . by H. J. Banister. [Parts.] *London. Published for H. J. Banister, etc.* fol. LXI. A. 2. (29.)

Ouverture à grand orchestre. Oeuvre XV. [Parts.] *A Bonn chez N. Simrock.* fol. LXI. A. 1. (66.)

Ouverture à quatre mains de la Tragédie : Macbeth, *etc.* [Op. 75.] *Leipzig . . . C. F. Peters. obl.* fol. XXIX. A. 23. (16.)

**SPOHR** (Louis) [II. Instrumental Works.]

Deuxième Pot-Pourri pour le Violon avec accompagnement de deux Violons, Alto, Violoncelle, et Basse ad libitum . . . Oeuvre 22. [Parts.] *A Vienne chez P. Mechetti, etc.* fol. LXI. B. 1. (29.)

Deux Quatuors . . . Oeuv. IV. [Parts. *A Leipzig, chez C. F. Peters.* fol. LXI. C. 7. (28, 29.)

Deux Quatuors pour deux Violons, Alto et Violoncelle . . . Op. 15. [Parts.] *A Leipzig . . . C. F. Peters.* fol. LX. B. 28. (1.)

[Another copy.] Deux Quatuors . . . Op. 15. [Parts.] *A Leipzig chez C. F. Peters.* fol. LXI. C. 7. (26, 27.)

Grand Quatuor . . . Oeuv. 27. [Parts.] *A Vienne chez P. Mechetti, etc.* fol. LXI. C. 7. (30.)

Quartet in G minor [Op. 27] . . . arranged for Pianoforte Duet, *etc. London, Augener & Co. obl.* fol. XXIX. A. 30. (9.)

Spohr's Quartett in G minor [Op. 27] arranged as a Duet for the Piano Forte . . . by J. W. Davison. *London. J. Duff & Co., etc.* fol. LXII. E. 20. (4.)

Trois Quatuors . . . Oeuvre 29. [Parts.] *A Vienne chez P. Mechetti, etc.* fol. LXI. C. 7. (31–33.)

X^tes Quartett . . . 30^tes Werk. [Parts.] *Wien, bei S. A. Steiner und Comp.* fol. LXI. C. 7. (34.)

Quatuor brillant . . . Oeuv. 43. [Parts.] *Leipzig . . . C. F. Peters.* fol. LXI. C. 7. (35.)

Trois Quatuors . . . Oe. 45. 3 Nos. [Parts.] *Leipzig . . . C. F. Peters.* fol. LXI. C. 7. (36–38.)

Trois Quatuors . . . Oeuv. 58. No. 1. [Parts.] *Leipzig . . . C. F. Peters.* fol. LXI. C. 7. (39.)

Double Quatuor pour Quatre Violons, deux Violes et deux Violoncelles . . . Oeuv. 65. [Parts.] *Leipzig . . . C. F. Peters.* fol. LX. B. 27. a.

Trois Quatuors pour deux Violons, Viola et Violoncelle . . . Oeuv. 74. 3 Nos. [Parts.] *Leipzig . . . C. F. Peters.* fol. LX. B. 28. (2.)

Second Double-Quatuor pour 4 Violons, 2 Alti et 2 Violoncelles . . . Op. 77. [Parts.] *Berlin . . . A. M. Schlesinger, etc.* fol. LX. B. 27. a.

Trois Quatuors pour deux Violons, Alto et Violoncelle . . . Oeuv. 82. 3 Nos. [Parts.] *Berlin . . . A. M. Schlesinger, etc.* fol. LX. B. 28. (3.)

Trois Quatuors pour deux Violons, Alto & Violoncelle . . . Oeuvre 84. [Parts.] *A Offenbach s/M., chez J. André.* fol. LX. B. 28. (4.)

Troisième Double Quatuor pour quatre Violons, deux Altos et deux Violoncelles . . . Œuv. 87. [Parts.] *A Paris, chez Richault, etc.* fol. LX. B. 27. a.

Quartett No. 32 . . . Op. 146. [Parts.] *Leipzig . . . C. F. Peters.* fol. LXI. E. 1. (13.)

Grand Quintuor pour deux Violons, deux Altos & Violoncelle . . . Oeuvre 33. No. 1. [Parts.] *A Vienne, chez S. A. Steiner.* fol. LXI. B. 1. (27.)

**SPOHR** (Louis) [II. Instrumental Works.]

2tes Quintett für 2 Violinen, 2 Violen und Violoncello . . . 33tes Werk, No. 2. [Parts.] *Wien bei S. A. Steiner und Comp.* fol. **LXI. B. 1. (28.)**

Grand Quintuor pour le Pianoforte, Flûte, Clarinette, Cor et Basson . . . Oeuv. 52. [Parts.] *Leipzig . . . C. F. Peters.* fol. & *obl.* fol. **LX. B. 27. a.**

Grand Quintetto . . . Œuv. 52. [Parts.] *À Paris, chez Richault, etc.* fol. **LX. B. 27. a.**

Grand Quintuor pour le Pianoforte, deux Violons, Viola et Violoncelle . . . Oeuv. 53. [Parts.] *Leipzig, . . . C. F. Peters.* fol. & *obl.* fol. **LX. B. 27. a.**

Grand Rondo concertant pour Piano et Violon . . . Œuv. 51. *À Paris chez Richault, etc.* fol. **LXX. D. 16.** *Wanting the Violin part.*

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*See* Walmisley (T. A.) Cathedral Music ... Edited by...T. F. Walmisley. [1857.] fol. XVIII. B. 6.

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II. Instrumental Music.

III. Appendix.

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Der Freischütz . . . No. 12. [Und ob die Wolke.] Paroles françaises . . . par C. Laffillé. *A Paris. A la Lyre Moderne, etc.* fol. **XXXII. B. 23. (8.)**

See o see the Shot . . . The . . . Finale to Der Freischütz, *etc. London . . . Welsh & Hawes, etc.* fol. **XXXII. B. 32. (28.)**

Oberon.

Oberon, or the Elf King's Oath . . . Opera . . . The Poetry by J. R. Planché. Composed & arranged with an Accompaniment for the Piano Forte by C. M. von Weber. *London . . . The Royal Harmonic Institution, etc.* fol. [1826.] **XXV. D. 14.**

Weber's . . . Overture to Oberon, as a Septett . . . by F. W. Crouch. [Parts.] *London . . . Harmonic Institution, etc.* fol. **LXI. A. 2. 25.**

Overture, *etc.* [P. F.] *London: Musical Bouquet Office, etc.* fol. **LX. C. 11. (4.)**

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III. Appendix.

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*See* Beriot (C. A. de) Trio...introducing...Themes from...'Der Freischütz.' fol. LXII. A. 6. (11.)

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[Colma.] Ouverture...à grand Orchestre. [Parts.] *Chez Breitkopf et Härtel à Leipsic.* fol. LXI. A. 1. (56.)

Con quell' occhietto languido. Duetto, *etc.* *C. Aglietti e Compagni. Venezia.* 1793. *obl.* fol. XXVIII. A. 6. (14.)

Domus Israel speravit in Domino: Offertorium für Sopran, Alt, Tenor und Bass, 2 Violinen, Viola, 2 Oboen, 2 Trompeten, Pauken, Contrabass und Orgel, *etc.* *Wien, bei A. Diabelli und Comp., etc.* fol. *Ecclesiasticon, No.* 38. XI. D. 23. (4.)

Elijah raising the Widow's Son, a Sacred Drama... written by W. G. T. Moncrieffe...the Music selected from the ...compositions of Winter. Arranged & adapted by J. Addison. *London, Published at Falkner's, etc.* fol. VI. A. 3. (17.)

Die Erlösung des Menschen. Kantate für 4 Singstimmen mit Begleitung des Orchesters mit unterlegtem Stabat Mater als dem Originaltexte. *Bei Breitkopf und Härtel in Leipzig.* fol. VI. E. 1. (10.)

Das Labyrinth, oder der Kampf mit den Elementen. Der Zauberflöte zweiter Theil. Eine grosse Oper... Clavierauszug von J. Henneberg. *Bey N. Simrock in Bonn. obl.* fol. XXVII. B. 10.

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Winter's Three Favorite Overtures, arranged for Two Violins, Two Tenors, Flute & Two Violoncellos... by N. Mori. [Parts.] *London,... E. Lacenn, etc.* fol. LXI. A. 2. (26.)

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[Il Ratto di Proserpina.] Ouverture ...à Grand Orchestre. [Parts.] *A Leipsic chez Breitkopf et Hartel.* fol. LXI. A. 1. (59.)

**WINTER** (Peter von) [Il Ratto di Proserpina.] Winter's Grand Overture to...Il Ratto di Proserpina, arranged as a Duet...for...One Piano Forte ...by W. E. Heather. *London,... H. Falkner, etc.* fol. LXII. E. 23. (10.)

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Timoteo o gli effetti della Musica. Cantata...Die Macht der Töne (nach Dryden)...Partitur. Der deutsche Text ist von Dr C. Schreiber. *Bey Breitkopf & Härtel in Leipzig, etc.* fol. XXV. D. 27.

Das Unterbrochene Opferfest...Klavierauszug, *etc.* *Chez N. Simrock à Bonn. obl.* fol. XXVII. A. 22. a. *Wanting the last leaf.*

Das unterbrochene Opferfest. Oper in zwei Aufzügen ...Clavier-Auszug. *Braunschweig bei G. M. Meyer jr, etc. obl.* 8°. X. D. 30.

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[Zaira.] Ouverture, *etc.* [Parts.] *Chez Breitk pf et Härtel à Leipsic.* fol. LXI. A. 1. (62.)

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*See* Gallus (J.) and Winter (P. von) Babilons Piramiden...Der Zweyte Aufzug von P. Winter, *etc.* *obl.* fol. XXVI. A. 32.

**WINTERFELD** (Carl Georg August Vivigens von) Dr Martin Luther's deutsche Geistliche Lieder nebst den während seines Lebens dazu gebräuchlichen Singweisen und einigen mehrstimmigen Tonsätzen über dieselben von Meistern des sechzehnten Jahrhunderts. Herausgegeben...von C. V. Winterfeld, *etc.* *Leipzig.* 1840. *Breitkopf und Härtel.* fol. XVIII. B. 16.

**WISE** (Michael) Awake, put on thy strength, O Sion. Anthem for three verses...The Organ part by V. Novello. *London...J. A. Novello, etc.* fol. VI. A. 14. (17.)

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